75¢
FEB. 1

VOGUE

AMERICANA
ISSUE



THE BEST OF AMERICAN FASHION

HERE AND NOW—VOGUE'S CHOICES

Where?



PRICES SLIGHTLY HIGHER WEST OF THE ROCKIES

Wear

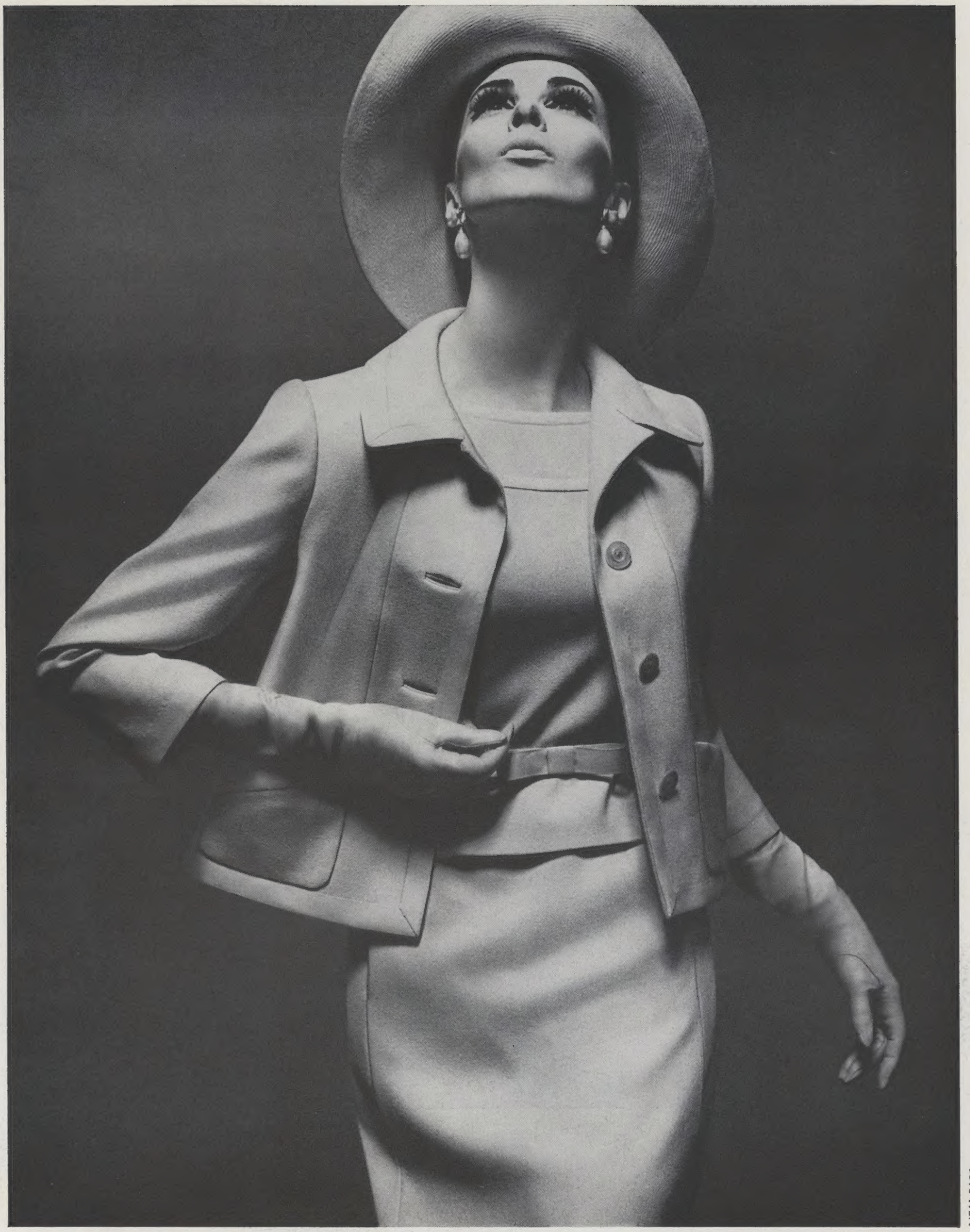
Sacony in Genoa and everything will be Bella! Bella! Bella! In any language Sacony's Ciella is worth exclaiming over. It doesn't wrinkle—couldn't even if it wanted to. You can stuff it into a purse, run away from home, pull it out and put it on before you can say "travelling iron."

Ciella washes as easily as a pair of hose. Our zebra-influenced suit is of two pieces and double-breasted. There are Saconys for world-wide gypsying, and at the price—$30.00—you can have wander-lust for the rest of your life (or even stay at home) and still look great.

8 to 18 in black, green or taupe with white, Ciella® Arnel triacetate®—a Sacony exclusive. Sacony, 1407 Broadway, New York City.

Sacony.®





PHOTOGRAPH BY NEAL BARR.

Pearl of a Suit $475

This pale oyster-bisque perfection adds new luster to the Spring landscape. A suit with practically no curfew, no geographical limitations, its luminous not-quite-white wool crepe is shaped with the firm finesse typical of crisper suitings. Here, Ben Zuckerman's masterful tailoring combines a curving overblouse with slim, straight suit lines. In oyster white as well as palette pink and navy. Misses' sizes. Third Floor

ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

KASPER FOR JOAN LESLIE



For fine stores and details see page 205.

FEBRUARY 1, 1965

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VOGUE

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

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PENN

COVER: Opening Vogue's Americana issue, one of the most romantic hats in the country—a brilliant froth of enormous silk organza peonies on a tiny trellis snood. The clear-pink lipstick, newly creamy—an innovation which glosses and intensifies the palest colours. Hat by Adolfo. Saks Fifth Avenue; Hutzler's; Rich's; Frost Bros.

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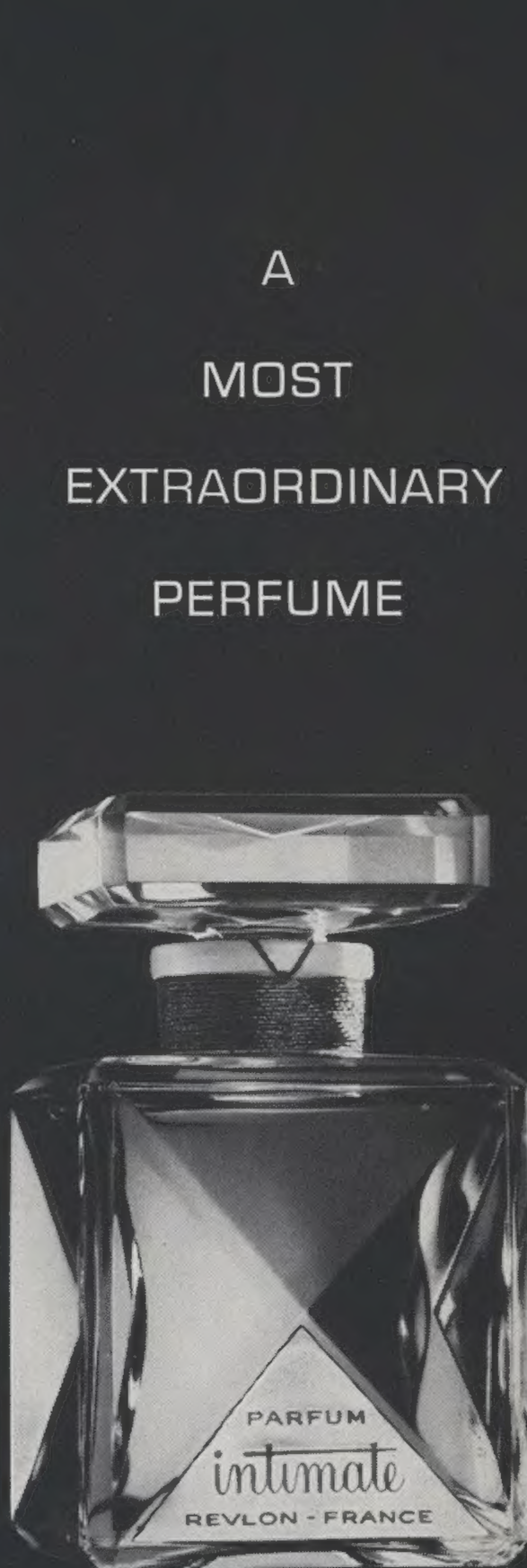
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HAT: MR. JOHN CLASSIC



Very, very softly, a
new sort of dinner dress
slips into view—
bloused a little higher,
flounced a little shorter,
in an absolutely
devastating black and
white silk print.
Geoffrey Beene's
fascination, 160.00
The Salon, at all
Lord & Taylor stores



Keyed to the new Baltimore . . . pied pique coat-over-dress in our Ben Reig collection by Eva Rosencrans.

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photographed in the new Johns Hopkins University Library



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YOU AND I. MAGNIN

are charmed by the suit of the short sleeve. The longer jacket. The perfect detail. On Anglo's pink and impeccable worsted twill. With a soft silk scarf of pink and white plaid. Designed by Ben Zuckerman exclusively for I. Magnin & Co.

SAN FRANCISCO, OAKLAND, PALO ALTO, SAN MATEO, SANTA CLARA, CARMEL, FRESNO, SACRAMENTO, PORTLAND, SEATTLE, LOS ANGELES, BEVERLY HILLS, PASADENA, SAN FERNANDO VALLEY, SANTA BARBARA, SANTA ANA, LA JOLLA, PHOENIX



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Meander in Madrid...daringly bare. Plunging profile in avocado, looped banding and bow in lustrous coal. Most styles $17 to $19.

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VERY Saks Fifth Avenue



S.F.A's boulevardier suit—
created by a master
tailor of Italian worsted,
crisped with a collar
and narrowly belted
overblouse of
French cotton, 435.00

In navy worsted wool with a white blouse.
Suit Collections.

Atlanta has more Theatre than any other city in the South.



PHOTOGRAPHED AT THE COMMUNITY PLAYHOUSE, ATLANTA.

It also has Rich's.



And Rich's has Maurice Rentner clothes bearing the mark of the World's Best Pure Wool.
Rich's, Atlanta.

IN THE NATION'S CAPITAL...

AMERICAN AIRLINES AND

The white suit with long jacket and welt seaming to emphasize up-lifted hemline . . . by **PATTULLO-JO COPELAND**

fashionable destination . . . Julius Garfinckel & Co.



JULIUS GARFINCKEL & CO.

The important white dress with apron overskirt for fashion in motion . . . by **PATTULLO-JO COPELAND**

fashionable way to arrive . . . American Airlines





Partial to navy, Ben Zuckerman's completely new, longer jacket suit. The Crystal Room.

HUDSON'S
the Woodward Shops
DETROIT

BILL BLASS REJECTS 1965



by injecting into his collection an elegance you haven't seen since the turn of the century.

Bill Blass designs for Maurice Rentner

by
BRANELL



Gus Mayer

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Now a radical new phase of beauty care begins.
Inspired by Eterna '27'... the skin cream that has
brought dramatic, visible changes to women's faces
in 6 out of every 10 cases tested
by world-famous doctors!

The new



Eterna '27' Beauty Penetreatments

Perhaps, some beautiful tomorrow, youth will be something you sip — actually take internally. Till then, we believe that nothing could have such a felicitous effect on a woman's skin as this new Eterna '27' cycle.

Today, thousands of women are living proof that Eterna '27' Cream makes a difference so obvious it can be recorded and evaluated by doctors. Its achievements stand alone. Now comes a new series of Eterna '27' preparations for every step of skin care ... each ideally suited to Eterna '27' Cream (in temperament, in brilliant performance).

It is almost superfluous to tell you that every blessing known to science has been lavished on these Eterna '27' newcomers. The creams for instance, are incredibly rich. Yet (astonishingly!) their textures are almost intangibly light, weightless, greaseless. That's why they do not merely sit impotently on the surface of the skin but do their remarkable deeds where it really counts!

It is important that you know this: the unique, vital, active ingredient in Eterna '27' Cream works to its fullest capacity in the cream itself—so it is deliberately not duplicated (nor need it be) in the corollary preparations. Yet, they are scientifically compatible in every way.

Used together, these 5 preparations could have an effect so startling (so total!) — even skeptics would admit that cosmetic science has hurtled 20 years ahead of its time.



The complete Eterna '27' cycle includes Eterna '27' Cream.
Cleansing Formula.
Skin Moisturizing Formula.
Skin Toning Formula.
Facial Masque Formula.
You are invited to try them, on your own skin, at your favored store. Obviously, they cost a little more. For these are far from ordinary cosmetics.

Eterna '27' by Revlon

From the world's most renowned cosmetic research laboratories.

ben Zuckerman

designed by harry shacter



Anglo Fabrics

PREMIER



ben Zuckerman

designed by harry shacter

Chanel
yourself all over
with new
Nº 5 After-Bath
Oil Spray

Step from your shower or bath into a soft, silken veil of fragrance. Your skin will feel luxuriously smooth, never sticky. Go ahead—indulge yourself with Chanel Nº 5 After-Bath Oil Spray. 5.00.

©1965 Chanel, Inc., 1 West 57th St., N.Y., N.Y.

CHANEL



The look of spring, chic, contrasting wool knit dress and jacket. About $75.
Bergdorf Goodman, Neiman Marcus, Bullock's, Wilshire.

Kimberly



Revlon invents wet lipstick

(it's actually filled with 1/3 moisturizers!)



First lipstick that does for lips what moisture lotion does for skin—actually feeds moisture into lips to keep them soft, supple...makes dry lips obsolete!

Wet lipstick means we've practically re-invented lipstick. This new formula (brimful of *penetrating* moisture) changes the look, feel and function of lipstick. But completely. And it could change the lips of a whole generation of women. Starting with you.

The feel is fantastic. Greaseless. Non-gooky. Intangibly light. It almost *skims* on (other lipsticks seem to *drag* on by comparison). The look is smashing. The colors (there are 20!) have a new subtle shimmer. Soft, soft, soft. *Distractingly* sensuous.

This is the Big Change in lipstick that simply *had* to happen. But nobody (not even Revlon) could bring it off till now. Don't ask how we did it. Our lips are sealed.

New 'Moon Drops' Lipstick

®T.M. Pellon Corp./©Pellon Corp. 1965

Looking lovely longer is an inner secret.

The secret is Pellon interfacing. It keeps the shape in nearly everything that says you're a woman. Pellon is the non-woven inner construction that holds the fashion lines you love, enduring countless washings and cleanings. Look for the Pellon tag on the best dresses, coats, hats, slacks, bathing suits, bras—even handbags and luggage. Let Pellon keep your inner secrets.

Pellon®
keeps the shape



chemise top

The news is shorter skirts and longer legs. The look is "Chemise" with a tiny top and delicate scalloped edging that is as feminine as you.

BERKSHIRE
creates a
totally
new stocking
for fashion's
lengthened leg

BERKSHIRE
INTERNATIONAL
HOSIERY FASHION ON FIVE CONTINENTS

shoes by MADEMOISELLE

Sweeping change in eye makeup!

REVLON'S *new*

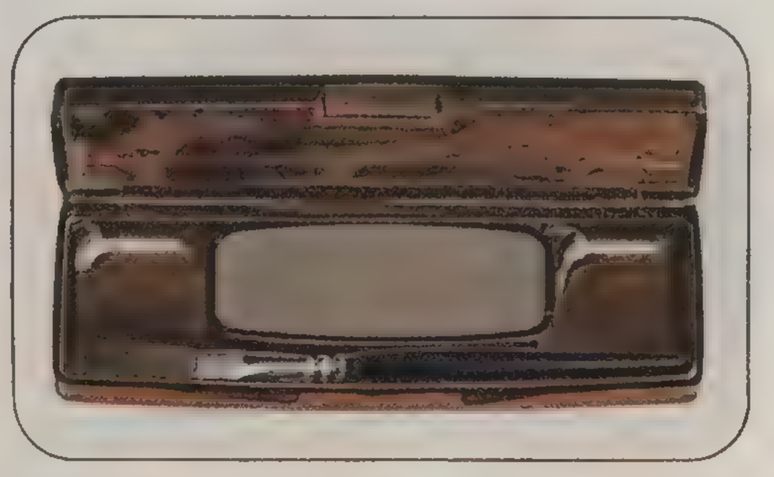
'BRUSH-ON SHADOW'

New way to make eyes look larger-than-life: color them soft with a lush little brush!



What a sweet surprise for eyes! Revlon's sheer pressed-powder eye-shadow that fluffs on so discreetly, your eyes seem all soft-lights-and-sweet-color (played up, not made up!) Sweep it on with its silky little brush. Close to the lashes. Under the brow.

Or blend color on color. It's all so subtle you can't overdo! 'Brush-On Shadow' comes in 5 deliciously soft shades. Be farsighted—have them all!



Quiet Blue, Hush Green, Shy Brown, Tender Turquoise & Whisper White. Tortoise-tone case, with brush inside.

Ever curl up with a good tag?



Ours is a lulu.

It's all about this nylon zipper. The Talon Zephyr®

About how it can't pinch, bite, catch or snag. About how it can mend itself in a trice. Then there's the marvelous part about...

Well, you wouldn't want us to give away the plot.

Just remember the next time you bring home a new dress, read the tag attached to the Talon Zephyr.

We guarantee, you won't put it down till you've reached the very end.

Or don't you have 15 seconds to spare for great literature?

ZEPHYR, A REG. TRADEMARK OF TALON, INC. © 1964 BY TALON, INC., MEADVILLE, PA. / MEXICO. TALON de MEXICO S.A. de C.V. / CANADA. LIGHTNING FASTENER CO., LTD

Talon® ZEPHYR®
new nylon zipper

There's a Lady in the house!

She's the First Lady–Lady Manhattan®. First to show the singing colors of Spring. First to make you forget it's still winter. Note her effect on the interested bystanders—in this red-white-navy striped blouson with its permanently pleated skirt in any one of these three colors. In 100% Arnel® triacetate sharkskin knit to wash and not iron! Sizes 8 to 18. About $20.00. Priced slightly higher in the West. Lady Manhattan, 1407 Broadway, New York 18, N.Y. A division of The Manhattan Shirt Company.

At these and other fine stores: STERN'S, New York; RICH'S, Atlanta; MAY-COHEN, Jacksonville; MAAS BROS., Tampa; BURDINE'S, Miami; FAMOUS-BARR CO., St. Louis; BATTELSTEIN'S, Houston; RHODES, San Antonio: DIAMOND'S, Phoenix. Also available in Canada.

Lady Manhattan®

She just stroked away ten years!



Dark circles, murky shadows.
Banished with the flick of a finger!
Are you younger?
Of course not.
You just look younger.
Prettier.
Happier.
Alive.
Gone is the stigma of care and years.
Eyes are brighter.
Bigger, too.
It took so little to do so much.
So little to put time in its place.
So little ***Powers Crème de la Crème!***

SOLD ONLY AT FINE DEPARTMENT AND SPECIALTY STORES © JOHN ROBERT POWERS PRODUCTS CO., INC., 1965

Cotton Cobras



White, Antique Ivory, Cocoa Crème, Bark, Black. Deftly draped slipon, $3.50; Mid-arm, $4.00; and Shortie, $3.00.

The rage-for-reptile look...now in the luxurious softness of cotton

Who can blame any Eve for succumbing to this Van Raalte sorcery—reptile-embossed to look like leather with all the blessings of fine-count cotton. Graceful, slim-fingered, these are glove fashions for all seasons. And, they're washable. At fine stores everywhere.



Van Raalte

Because you love nice things



Three masterfully tailored parts, about $100, at B. Altman & Co.; Bon Marché; Harzfeld's; Frank R. Jelleff; Rich's



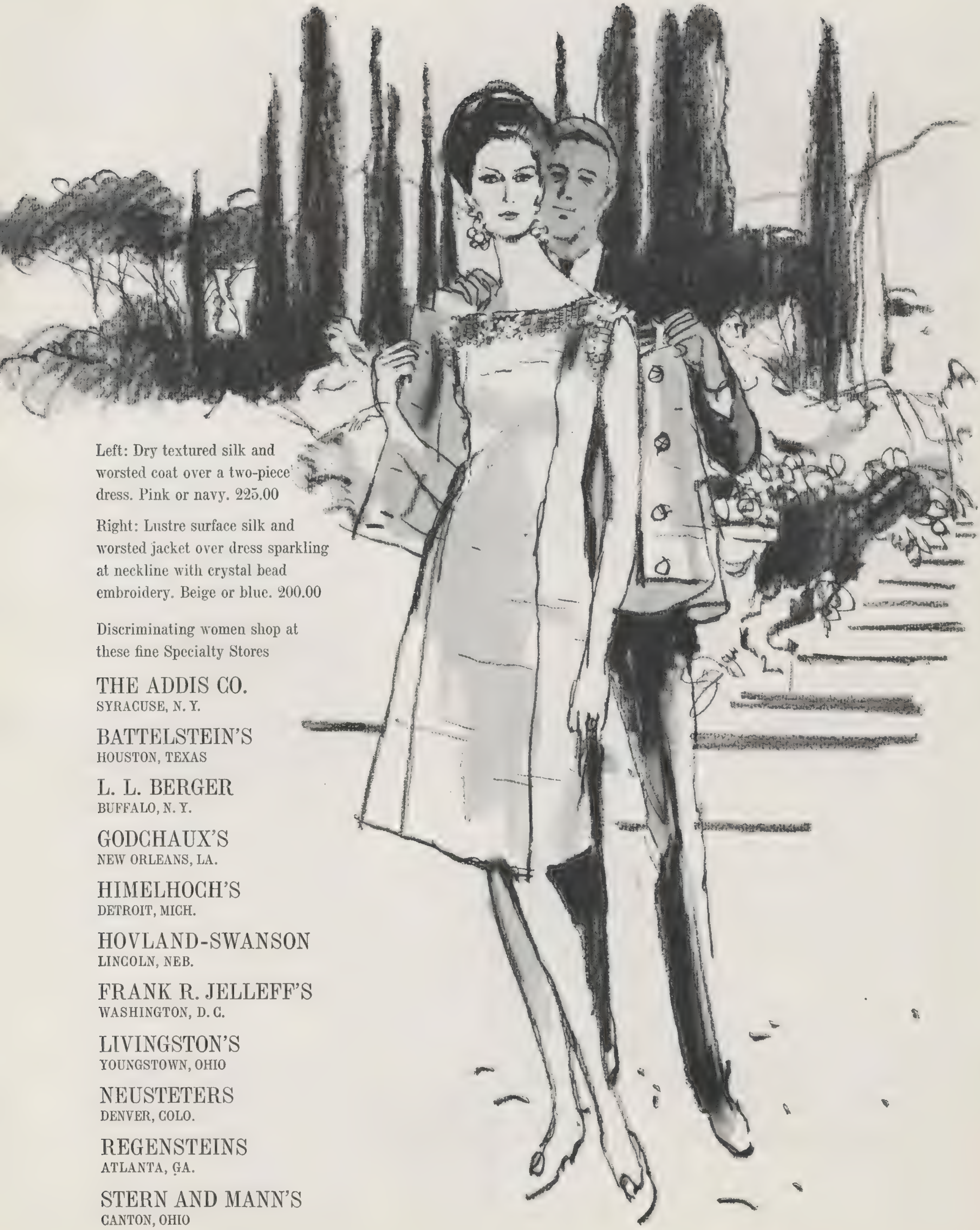
BASIC PINK
GOES WITH ABSOLUTELY NOTHING

except beige, blue, sepia, rose, orange, cherry, jade, lemon and plum, and needless to say, is basic with black. The most maneuverable shade we've ever made and so fresh on flesh, it doesn't matter what you put on. Lipstick, 2.00. Nail Lacquer, 1.00. Eyelid Make-up, 2.50. Eye Shadow, 2.00 plus tax.

Charles of the Ritz



Beautifully costumed
for R.S.V.P. occasions
by
malcolm starr



Left: Dry textured silk and worsted coat over a two-piece dress. Pink or navy. 225.00

Right: Lustre surface silk and worsted jacket over dress sparkling at neckline with crystal bead embroidery. Beige or blue. 200.00

Discriminating women shop at these fine Specialty Stores

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YOUNGSTOWN, OHIO

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REGENSTEINS
ATLANTA, GA.

STERN AND MANN'S
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Margaret is a Springmaid in the pink.

Her rose-strewn LOUNGEES robe is underscored by a languid little shift, both of Springmaid's luxuriously soft Candessa (65% Kodel,® 35% Avril,® and wrinkle-resistant). Both in pink, blue, and yellow; sizes 10-20. $11.00; slightly higher on the West Coast. Find out where to buy all this prettiness by writing N. Farah & Sons, 362 Fifth Ave, NYC. SPRINGMAID FABRICS, 104 W 40TH ST, NYC.





THE DESIGNER SALON, THIRD FLOOR

ROSE MARIE REID gives you just what you go for—"beach-a-dashery"! Light and lively zip-high-or-low swimsuit with almost no back at all. The "Suzy"... fun-loving, sea- and sun-loving...the figure and the comfort built in! Of 80% Arnel® and 20% rayon. Yours in Rouge or Blue Tortoise. 8-14...25.95



1965 DODGE DART GT 2-DOOR HARDTOP

LOOMTOGS trims your score—and your silhouette—with Arnold Palmer Golf Clothes. Coming on big for '65...this matched culotte twosome in white, light blue, pink, aqua or maize. Shirt, of 100% Arnel® Triacetate, 8-18...7.98. Culotte, of washable Triumphe Flannel by Cavalcade . . . a 50-50 blend of Arnel® Triacetate and Avron® Rayon, 8-18 . . . 14.98



1965 DODGE POLARA CONVERTIBLE

PARNES FEINSTEIN puts femininity very much back in fashion with this filmy, flirtatious shirtdress. Airy answer to so many midday to midnight occasions. Of Cohama crepe chiffon...100% Polyester yarn. Pretty pleats. Beau-catching bow. All of it yours in delicious Sauterne or Jet black. 8-20 . . . 69.95



1965 DODGE CORONET 500 2-DOOR HARDTOP

S. HOWARD HIRSH of California creates a cocktail costume for your sense of adventure—at home or away. Long. Lithe. The restrained richness of organza trimmed with a lustrous decorated border of linen. Perfect touch for the woman of good taste. Wedgwood blue, Paris pink, Inca yellow, with white skirt. 5-13...45.95



LUXURIOUS 1965 DODGE MONACO 2-DOOR HARDTOP


SKREBNESKI



THE FASCINATING WOMEN discover a new dimension in beauty...

From Estée Lauder comes a unique new kind of coloring-with-a-brush—Color Contour. It sculpts and molds, shapes and shades, giving the face you've had for a lifetime a glowing transformation. With Tender Brown Color Contour, you can put soft, luminous shadows just where you want them, for the great-beauty effect of marvelous "bones". With Tender Blush or Tender Peach, you can delicately "blush" your entire face into a look of radiant well-being. Estée Lauder's Color Contour takes just a few short sweeps of the brush to create the illusion of high cheek bones and tender hollows, putting highlights and shadows into beautiful modern-day focus.

Estée Lauder



PURE LUXURY: THE FLIGHT BY AMERICAN AIRLINES

On arrival via American Airlines
. . . her very American sense of
fashion is delighted with the suit by
Charles Cooper for Cooper Couture.
Delicate boldness of white stripe on gold
ground and flash of white satin shell blouse.





THE FASHIONS FROM BRAMSON'S

On arrival via American Airlines . . . her very American fashion wardrobe acquires a luxe little black dress by **Morty Sussman for Jobere.** Shoestring straps and whirl of feathers at hem plus stole.

Bramson

In Chicago and Suburbs




HUDSON'S
ENTRANCE ONE

SHE DRIVES A MUSTANG
SHE SHOPS AT HUDSON'S
SHE'S ONE OF THE LIVELIEST GIRLS IN TOWN



He takes our Mustang girl on a dazzling whirl in his Ford Mustang Hardtop—just about the smartest looking body on wheels. Part of its dash . . . bold strokes of clean, pure styling; floor-mounted shift; posh, leatherlike vinyl upholstery. She dazzles him in Anne Fogarty's glistening white raincoat—a shine of vinyl with the snap of licorice border. In the Miss Hudson Shop.

The Mustang gal goes on a spring fling in her easy-to-park 2+2—a racy fastback with cool sloping lines, side louvers, bucket seats. Here, she cuts a striking figure in Geoffrey Beene's navy and white stripe suit of Italian silk. Swingy box-pleated skirt, low jacket with new "demi" belt. In the Crystal Room.

HUDSON'S
the Woodward Shops
DETROIT


NORTH
...chic traveling aboard luxuriously quiet Astrojet of American Airlines...in a zephyrweight wool ensemble by Bill Blass for
MAURICE RENTNER
...coat of navy worsted reverses to miniscule check in red on white, to match easy-streak dress 525.
sincerely
GIDDING
Jenny
CINCINNATI · DAYTON
AMERICAN AIRLINES new 727 Astrojet in flight.


sincerely
GIDDING
Jenny
CINCINNATI · DAYTON
...destination, Cincinnati:
arriving marvelously refreshed
via beautifully mannered serv-
ice of American Airlines...in
elegant-mannered costume by
MOLLIE PARNIS...
double track of buttons on
elongated jacket of white whip-
cord over navy zephyrweight
pleated wool skimmer dress 300.
SOUTH
Skyline of Cincinnati, Ohio...Queen City of the Midwest...
AMERICAN AIRLINES



EAST

...smooth comfort aboard, for the American Airlines Astrojet passenger...smooth dash for the coat by **MONARCH**...close skimming lines in ribbed wool by Anglo fabrics...bound and buttoned in leather...camel, strawberry, vanilla...125.

sincerely
GIDDING Jenny
CINCINNATI · DAYTON



AMERICAN AIRLINES Skyline of Dayton, Ohio...the Gem City



sincerely
GIDDING Jenny
CINCINNATI · DAYTON

...airborne Daytonians rely upon American Airlines for prompt service...fashion individualists rely upon **BEN KAHN** for a smashing look in fur fashion ...chopped-short coat, touched by the tailor's hand, in Canada Majestic mink on-the-round. 3000., plus fed. tax.

WEST

CANADA MINK
Majestic

*TRADE MARK OF
CANADA MINK BREEDERS

707 Astrojet in flight AMERICAN AIRLINES

Muriel has arrived

...in **Town AND Travel Suedes®** ...relaxes with a 

Air-Tip Cigar

Who is Muriel?
She lives dramatically,
Likes Air-Tip's elegance,
Swings in Town and Travel suedes
Do you know Muriel?
(Muriel: Be a sweetheart
and give HIM Air-Tips, too!)

Dramatic coming or going! Town and Travel Casuals' luxurious suede coat with middy collar, Norfolk belt and pleated back. Beige, Taupe, Burnt Orange or Willow Green. About $90

At the following stores or write: Town & Travel Casuals, 500 7th Ave., New York, N. Y. Altman's, New York • Charles A. Stevens, Chicago • Famous Barr, St. Louis • Foley's, Houston • G. Fox, Hartford • The Hecht Co., Baltimore Hess', Allentown • D. H. Holmes, New Orleans • Lazarus, Columbus, O. • H. Liebes, San Francisco • Kaufmann's, Pittsburgh • J. L. Brandeis, Omaha, Nebraska

Pamper yourself!

Let your hairdresser color-style your hair with ROUX*

Weary of the ordinary? Feel your hair color should do more for you than it's doing? *Visit your hairdresser.* And relax. And enjoy the pampering a professional colorist can give your hair. The trained judgment, experienced skill. And the added benefit of Roux. ■ For nearly a third of a century Roux has been a favorite of professional colorists—just because it does provide the rich, truly natural looking color, the healthier looking glow, the silky-soft feel you've been seeking. Just because it does make your hair color more exciting to behold, and so helps you feel more exciting yourself. ■ So if you've tired of the ordinary, go see your hairdresser. It's worth it!



Professional Cosmetics for Lovelier Hair Color

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Color Lotion for semi-permanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG. TRADE MARK

©1965 ROUX LABORATORIES, INC.



Tab tastes the way a one-calorie soft drink should taste: robust, refreshing. Anyone can take the calories out of a soft drink. But it took The Coca-Cola Company to put flavor in Tab: robust flavor.



A beautiful skin knows no age.

Maturity can bring many lovely things—knowledge, poise, charm.

But it can also rob you of precious moisture that gives your skin its beauty.

Every woman needs Satura. To retain the moisture of youth, to plump up laughter lines and tiny wrinkles. For over a decade women have chosen Satura, with or without hormones. Because Satura really works.

Why not make that first convincing test. Send fifty cents to Dorothy Gray, Ltd., Dept. V, P.O. Box 1393, Grand Central Station, New York, N. Y. 10017, for a generous sample and a free booklet.

What your mirror will show you will be more impressive than any words. Satura by Dorothy Gray

© DOROTHY GRAY, LTD., 1965



ELEGANCE
is a navy coat dress
in alouette
by
Helga

VOGUE'S READY BEAUTY

Is the sly eye the shy eye? One expert's findings.

What's dead in the eye line? According to one man who's big on eyes, this: a blob of eye shadow, whether it's brilliantly blue or green or just plain greasy; black eyeliner extended half way to hairline; undiluted white under the brow; self-conscious, contrived eyebrows; any eyes that seem to have been energetically *dealt with*. . . . What's alive in the eye line? A battery of eye shadows—the more, the more natural the effect—at least two, often three or four. A battery of fake eyelashes, equally undetectable. Subtlety, subtlety, subtlety. . . . The opinions here are those of Lawrence, a painter who got his degree in music and now, as chieftain of make-up in the handsome ambiance of the House of Revlon, does his notable compositions on the faces of that salon's clients. . . . Lawrence's most cherished weapon this moment is Brush-On Shadow (which you will meet again later on, page 174), a new pressed-powder eye colour by Revlon that a soft little brush puts on. "It's going to make it difficult to look like—well, The Wedding of the Painted Doll," he said, clearly pleased with this possibility. His procedure: For highlighting, enlarging of the eye, Whisper White under all brows, without exception. To calm the white and, in the crease of the eyelid to soften or change as desired the shape illusion of the eye, a marvellously versatile colour called Shy Brown. Over that, the mildest of tint (here he chooses from such muted names as Quiet Blue, Hush Green, Tender Turquoise). On a very young woman, he might soften the white under brow with Blush On to kill the sparkle; but "pink around the eye tires an older person." . . . Then an improvisation of melded colours. . . . Eyeliner is not as defined as once. Indeed, in Lawrence's book, eyeliner extension is only permissible so long as in the eyes of the viewer it doesn't *appear* to be an extension. . . . Lash-upon-lash Lawrence feels is not only permissible but imperative, if the lashes do not snap out and bite you. Two or three pairs, trimmed and weeded, may be necessary to achieve a feathery, silky look; most of Lawrence's clients want one daytime pair—and a nighttime pair to superimpose upon it. . . . "On the stage, good make-up can be achieved with a heavy hand," said Lawrence lightly. "In real life, it must be accomplished with all the delicacy good taste can muster." . . . When women leave Lawrence's salon, he'd have them "un-made-up," slyly shy.

The entire collection
of Givenchy Cosmetics
is available at America's
leading fashion stores,
some of which
are listed below:

Beverly Hills, Calif.....I. Magnin & Co.
Boston, Mass.....Bonwit Teller
Boston, Mass. .....Filene's
Chicago, Ill.....Bonwit Teller
Chicago, Ill.....Chas. A. Stevens & Co.
Cincinnati, Ohio.....Gidding-Jenny
Cleveland, Ohio .....Bonwit Teller
Detroit, Mich. .....Himelhoch's
Hartford, Conn.....G. Fox & Co.
LasVegas, Nev.....D. I. Distinctive Apparel
Los Angeles, Calif.....I. Magnin & Co.
Madison, Wisc.....The Perfume Shops
Manhasset, N.Y.....Bonwit Teller
Minneapolis, Minn.
Young-Quinlan Rothschild
Muncie, Ind.....Ball Stores
Nashville, Tenn...Rich, Schwartz & Joseph
New York, N.Y.....Bonwit Teller
New York, N.Y.....Lord & Taylor
Oakbrook, Ill.....Bonwit Teller
Philadelphia, Pa.....Bonwit Teller
Portland, Oregon.....I. Magnin & Co.
Providence, R.I.....The Shepard Company
Rochester, N.Y.....B. Forman Co.
St. Louis, Mo. .....Stix, Baer & Fuller
San Diego, Calif.....Hafters Haggarty
San Francisco, Calif.....I. Magnin & Co.
Seattle, Wash.....I. Magnin & Co.
Sherman Oaks, Calif.....Bullock's
Short Hills, N.J.....Bonwit Teller
Tulsa, Okla. .....Field's
Washington, D.C.
Julius Garfinckel & Co.
White Plains, N.Y.....Bonwit Teller

This is the way Givenchy sees your skin.



As close to natural as possible.
Not a Japanese mask.
He has designed a matte-finish
liquid base that virtually slips on the skin
as thin as silk. It's a curious formula
that is only beauty oils and moisturizers and
color. No water. And under the delicate finish,
all the various moisturizers give you
a beauty treatment that goes on through
a whole day of smiling.
Put a dot of Liquid Base on your forehead,
a dot on the cheeks, a dot on your chin.
Now slip into your Givenchy face.
In five shades, $20 plus tax. From the
Givenchy Collection of Cosmetics.



BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

"Cantrece" is Du Pont's T.M. Look for it in leading hosiery brands, at fine stores everywhere. Du Pont makes fibers, not the fabrics, stockings or fashions shown.



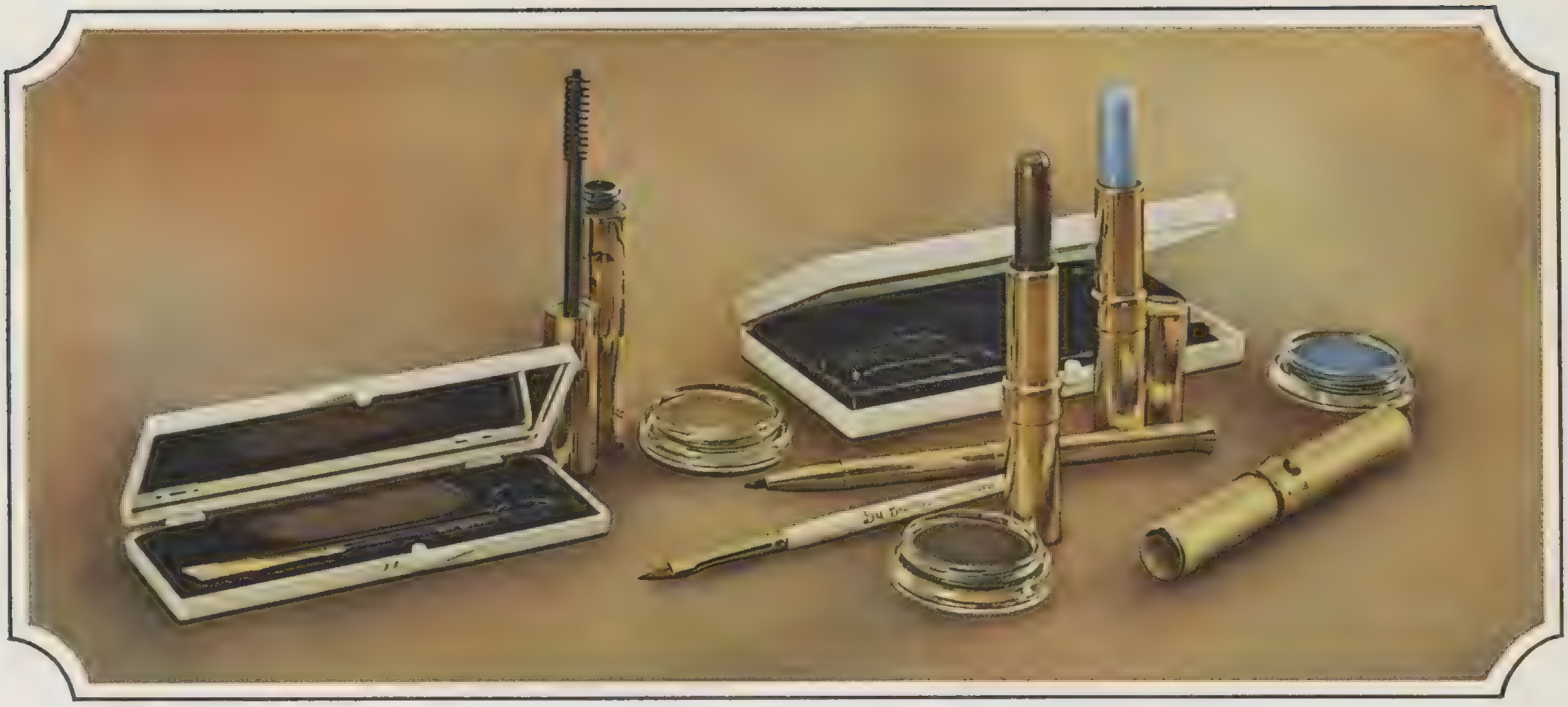




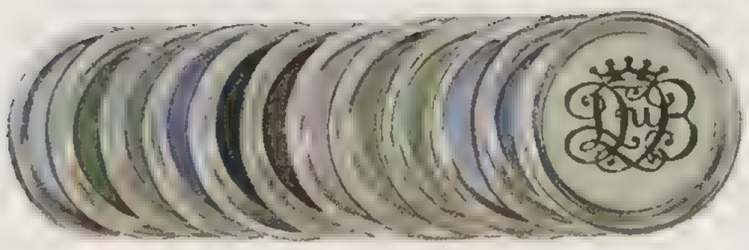
Wear Gossard-Artemis Fit-Togethers even if no one sees them.
It's good for your ego.

You'll walk with your head just a little bit higher. With perhaps the trace of a secret smile. You'll feel pretty...you'll feel female in these famous Bourdon Lace Fit-Togethers. Frosted Yellow, Deb Blue, Petal Pink, Pearl, White, Black. *Left:* Half Slip, #9085, P-S-M Short, P-S-M-L Average, S-M-L Tall, $4. Bra, #185, 32-38 A, B, C, $4. *Upper Right:* Contoured Bra, #186, 32-36 A and B, $5. Long Leg Pantie Girdle, #387, Sizes P-S-M-L, $11. *Lower Right:* Slip, #8085, 30-38 Short, 32-40 Average, 34-40 Tall, $6. The H. W. Gossard Co., 111 North Canal Street, Chicago, Illinois 60606.

Gossard-Artemis



This is
the Eye-Fashion Collection that launched
a thousand looks



Even if you've been all thumbs before, Du Barry Colour Cake Shadow/Liner can do no wrong! It comes in a complete range of alluring new brush-and-blend shades so you can mix your *own* special look . . . the way the models do. (Plus a *neo-neutral* that lets you look wonderfully wide-eyed.) Just stroke Colour Cake on... with a moistened brush...as much as you want for sheerest tint or deepest shadow. (Eye make-up was never so *easy!*)

COPYRIGHT DUBARRY 1964



This big beautiful mascara brush is one secret of long devastating eyelashes. Another secret: Du Barry's velvety-smooth take-the-cake Mascara. Totally new formula designed to create the illusion of naturally thick luxuriant lashes. (Genuine *fake* eyelashes never looked this *lush!*)

Du Barry®

...the most elegant name in cosmetics



And to "top" everything...
Du Barry Glacé—a shimmering iridescent overglaze in gold, silver or pearl. To dust with fingertip touch over eyelid make-up...or to wear alone. (What a way to *glow!*)

The complete Du Barry Eye Fashion Collection also includes: Cream stick Eye Shadow, Brush-On Fluid Mascara, Eyebrow Pencil, Brush-On Brow Liner. (*Everything* you need to create the look that's *yours alone!*) At fine drug and department stores everywhere.


ir. Sophisticates
AT FINE STORES.



art in attire...

The mobile young woman who wears Geoffrey Beene clothes from Halle's has an eye for good lines—in a dress or in a tire. Here's a happy meeting of minds, of Geoffrey Beene creativity and Halle selectivity—ginger and black linen suit inspired by a Spanish artist's smock over white silk blouson. $275. The Firestone Tire has fashion's newest touch—in slim circles of white on the sidewalls, and even in the new wrap-around design of the tread. A nice combination for young America.

The Halle Bros. Co.

CLEVELAND

Firestone

TIRE & RUBBER COMPANY

AKRON



LARRY ALDRICH

Vogue Patterns

Cream-white jersey above the knee for town



Right in the city, a knee-baring dress of cream-white jersey—small, sharp, straight down the body. With little cropped sleeves, long centre seam, and vertical slashed pockets. Vogue Pattern 6437. Of double-knitted Orlon (Wamsutta fabric). Necklace by Marvella. Aris gloves. Hat by Adolfo. Philippe Bottier shoes. Other views, sizes, details, on page 72.

Mascara is a Black Eye

unless...

lashes sweep up, up, up to heaven to make your eyes a constellation. This, only a Kurlash Lash Curler can do for mascara-ed lashes. Why Kurlash? Only Kurlash gives lashes a set-in curl, a longer-lasting curl. And Kurlash lasts a lifetime . . . it has an automatically removable pop-out lash setter that can be replaced for a pittance. Kurlash Lash Curler $1.25; refill 25c. Also available in Canada.

P.S. Of course, Kurlash makes mascara. It's that provocative one that's waterproofed, stays moisty, looks natural.



Kurlash®

THE KURLASH CO., INC.
128 SOUTH AVE., ROCHESTER 4, N.Y.



BED ACCESSORIES BY CARLIN

Only for you...a special opportunity to try Allevia, Alexandra de Markoff's superb new night cream...for just $2.

Regular sizes are priced at $18.50, $30.00 and $45.00

For just $2. you can see, mirror-close, the effect of this unique new blend of skin necessities on your own complexion.

Allevia's influence is three fold: It helps to firm, brighten, and revitalize your skin. Before you finish the introductory-size jar (a $5. value for $2.) you'll know why the prettiest complexions in town sleep under its spell.

ALLEVIA WORKS WHILE YOU DREAM. And Allevia is a dream cream—light in texture and rich in lubricants and moisturizers. It glides over bedtime-clean skin like a mist. By lights-out there's nothing left but a healthy glow. Allevia has already become part of your skin's surface, working to help smooth away tiny lines and coarse texture, catering to the special demands of your complexion.

AND THERE'S STILL ANOTHER DIVIDEND FOR YOU. It could cost you nothing to try Allevia. When you finish your introductory-size jar you're ready for your next beauty dividend. Take the empty jar to your Alexandra de Markoff beauty counter, and you will receive a $2. credit toward the purchase of any size jar of Allevia.



For your double dividend of beauty, mail this coupon now. Quantity is limited. Offer ends March 15, 1965. Sorry—only 1 to a customer.

Alexandra de Markoff, 730 Fifth Avenue, New York 19, N.Y.

Please send me an introductory-size jar of Allevia. $2. in cash, check, or money order is enclosed. (Federal Tax and postage included.)

As a beauty dividend, I understand that I can take the empty jar to any Alexandra de Markoff counter for a $2. credit toward the purchase of any size jar of Allevia.

Name_____

Address_____

City_____ Zone_____ State_____

MAIL TODAY—Quantity is limited. **Offer ends March 15, 1965.** Limited to the U.S.A. Please allow 3 weeks for delivery.

If the coupon has been removed, please send your order to: Alexandra de Markoff, 730 Fifth Avenue, New York, 19, N.Y. along with $2 in cash, check, or money order. (Fed. Tax and postage is included.)



Swing
into Spring
with a new hair style

Lighthearted and carefree, this new "Free Swing" coiffure has that natural touch so right for Spring. Its soft waves swing freely and return with grace, due to the perfect haircut, the new "Breeze Cut," as soft professional permanent waving holds the memory of every wave line. This is one of the new "Swingheart" hair fashions to be shown during National Beauty Salon Week, February 14-20.

Make your appoin[illegible]
displaying this emblem [illegible]

NHCA

NATIONAL HAIRDRESSERS AND COSMETOLOGISTS ASSOCIATION

Executive Office: 175 Fifth Ave., New York [illegible]

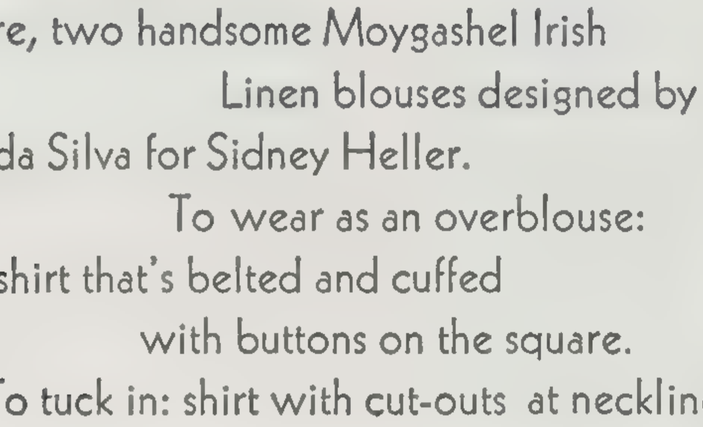


THE SIDNEY HELLER LABEL AND WHAT IT MEANS

FIRST . . . it means Fashion.
SECOND . . . it means Blouses.
AND ALL TOGETHER IT MEANS
the knowing way to top a
skirt or pants for the look
of a complete costume.

Here, two handsome Moygashel Irish
Linen blouses designed by
Isilda Silva for Sidney Heller.
To wear as an overblouse:
shirt that's belted and cuffed
with buttons on the square.
To tuck in: shirt with cut-outs at neckline.

Both blouses in these new colors:
Oyster white, Lemon Yellow, Pale Blue,
Baby Pink. Sizes 8-18. About $18



At these fine stores:
B. Altman & Co., New York and branches; Miller & Rhoads,
Richmond and branches; Strawbridge & Clothier,
Philadelphia; H. & S. Pogue, Cincinnati and branches;
Bullock's-Wilshire, Los Angeles.





THE Lorch LOOK

Div. Lorch-Westway Corp.

Lazy Bones seersucker three piece overblouse suit . . . a really "switched-on" fashion designed by Wayne Steele for Lorch of Dallas. White Chelsea collar blouse with red or blue Dacron® polyester and cotton suit. Sizes in 8 to 18 . . . $35.

COFFEE'S
Bakersfield and Fresno, California

•

E. M. KAHN & CO.
Dallas

Vogue Patterns

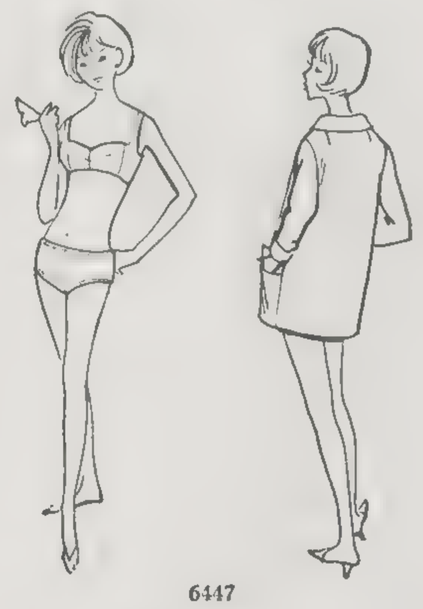
The tailored beach coat in cream-white jersey



Chopped short over a white jersey bikini and long sun-tanned legs—the tailored beach coat in cream-white jersey. Double-breasted, with long shirt-cuffed sleeves, a neat little collar rolled out over narrow shoulders; lined in fluffy white terry cloth. Coat and bikini: Vogue Pattern 6447. Both double-knitted Orlon (Milliken fabric). Scarf at Rigaud Boutique. Sandals by Cobblers. Other views, sizes, details at right.

Vogue Patterns

(Details of Pattern 6447, shown left)



6447

Above: Chopped beach coat and bikini, Vogue Pattern 6447, sizes 10 to 18. Size 14 bikini requires ¾ yard, the coat, 2¼ yards of 64″ fabric without nap. $1. In Canada, $1.10.

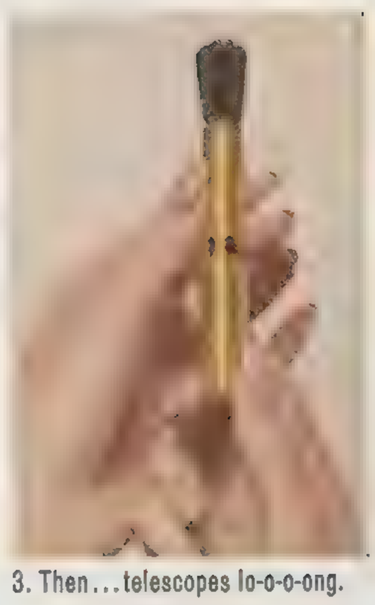
(Details of Pattern 6437, page 68)



6437

Above: Knee-baring dress, Vogue Pattern 6437, sizes 10 to 18. Size 14 requires 1½ yards of 64/66″ fabric without nap. $1.50. In Canada, $1.65.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL FROM VOGUE PATTERN SERVICE, P. O. BOX 549, ALTOONA, PA. AND IN CANADA, AT P. O. BOX 4042, TERMINAL A, TORONTO 1, ONT. FOR FIRST CLASS MAIL, PLEASE ADD 10C FOR EACH PATTERN ORDERED. NOTE: CALIFORNIA AND PENNSYLVANIA RESIDENTS ADD SALES TAX.



3. Then...telescopes lo-o-o-ong.

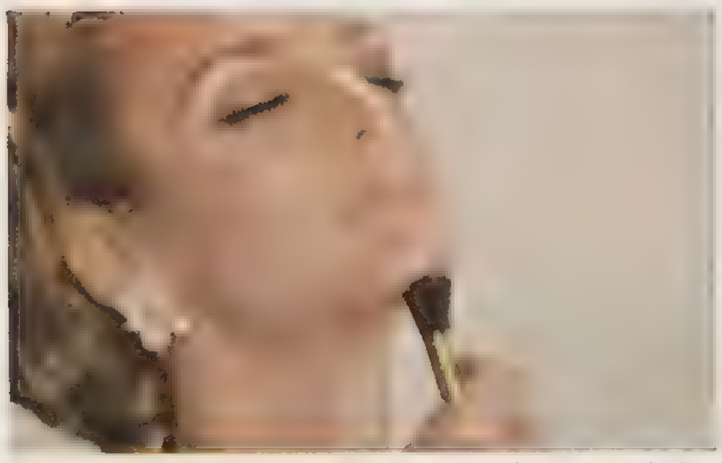


2. See how the exclusive purse-size brush opens.



1. The New Natural Blush Duet.

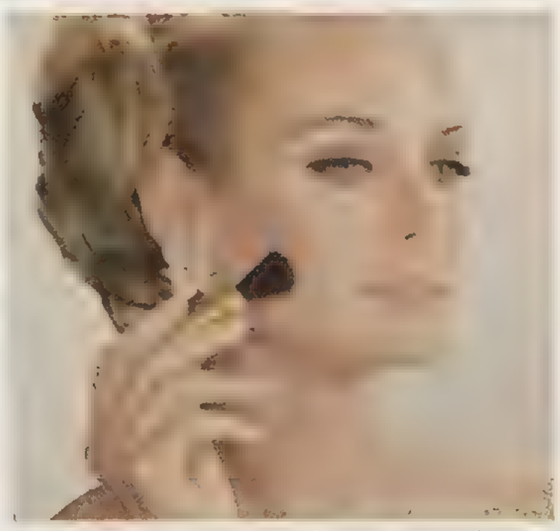
Helena Rubinstein says: Brush on a happy face with new



4. Brush it on a too-shy chin—to make it more outgoing.



5. And listen! A hush of "Natural Blush" sets off earrings beautifully.

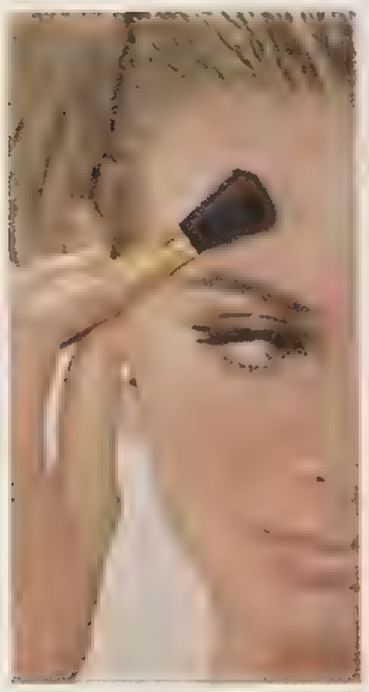


6. Fluff it lightly on your cheeks for that high fashion, high cheek-boned look.

Natural Blush

and exclusive telescoping brush

Brush...and suddenly your skin lights up and glows all over. Not a prissy powdery look, but the kind of natural radiance you haven't seen in years. And who but Helena Rubinstein could let you conjure up this look from a compact. Her secret? A caress of soft, subtle color that looks fresher and younger than any make-up has a right to! Just a very light touch is all you need. And only Natural Blush comes with its own tiny telescoping brush. Try Natural Blush. In four fantastically innocent shades.



7. Watch it unfrown your forehead!



8. Who'd ever think a blush could do so much?

Helena Rubinstein®

655 FIFTH AVENUE, NEW YORK CITY, NEW YORK

© 1965 Helena Rubinstein, Inc.



What A Refreshing Way to Go Places...Year Round!

Whenever she's behind the wheel, Vivian feels vivacious . . . looks lovely, too, with General Motors four-season climate control. Every day of every season the temperature's comfortable inside no matter what the weather may be outside. And with conditioned air—dirt, pollen and excess humidity are gone. Insects, wind and noise don't disturb her. She's confident she'll arrive the way she began . . . superbly groomed . . . her mind and nerves at ease. Treat yourself to this refreshing kind of comfort *all year long*. Ask your Chevrolet, Pontiac, Oldsmobile or Buick dealer for a four-season climate control drive. Or see your Cadillac dealer for a Comfort Control drive.

• COMPRESSOR BY FRIGIDAIRE

YOU CAN ENJOY FOUR-SEASON CLIMATE CONTROL IN MOST SMALLER-SIZE GENERAL MOTORS CARS, TOO.

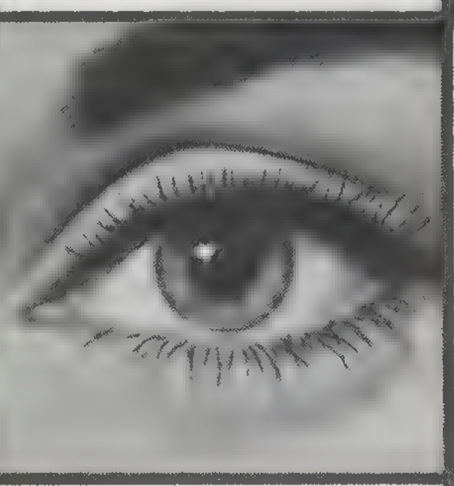
FOUR-SEASON
AIR CONDITIONING CLIMATE CONTROL

GM HARRISON
Radiator Division, General Motors Corporation, Lockport, N. Y.





Aziza
Waterproof
Brush-on Mascara,
$2.00 plus tax





Aziza
Liquid Lid Liner
complete with
applicator brush,
$2.00 plus tax

Puzzled about eye make-up?

Aziza has all the answers

You get a 24-page "Guide to Eye Beauty" in every Aziza (say "uh-**zee**′-zuh") eye make-up package

Aziza

Eye Beauty Cosmetics by PRINCE MATCHABELLI

at home in a
Flower Shower

Color-drenched sheath
with cascades of pleats
in our luscious new
Flower Shower print,
the panels in Green Rain.
Cool, calm and crushless
nylon tricot, 32 to 38. $20.
Vanity Fair Mills, Inc.,
640 Fifth Avenue, New York.

all is vanity . . . all is VANITY FAIR *lingerie, girdles, bras*



Show him a glimpse of a barely-bare you . . . wearing spring's smartest sideshow. Your trump card is the man-dazzling gleam of black patent, perched on a strictly kicky mid-heel. Risqué Shoes are priced from $7.99 to $13.99. Higher Denver west. Risqué Division, Brown Shoe Company, St. Louis.

look ***Risqué*** from the ankles down

(patent refers to uppers)

NEW! HELENE CURTIS

Quik-Care

Revolutionary 60-second hair treatment



actually makes damaged hair look alive again!

Salon-proven 60-second treatment is so fast and easy to use. No waiting, no heat caps, no greasy mess, no rinsing either. Wonderful new Quik-Care instantly reconditions over-tinted, over-teased, over-permanented, over-treated hair. And Quik-Care is so fast and easy to use. Apply one tube after shampoo or before setting and comb it in. No rinsing. No mess. No heat cap. Quik-Care stays on your hair, recapturing its lively, lovely, youthful lustre and sheen. Today, for the sake of your hair, take just one minute with new Quik-Care. At cosmetic counters and beauty salons everywhere. *Four individual treatments, $2.00 plus tax.*

HELENE CURTIS

Quik-Care™

HAIR BEAUTY TREATMENT

Good Housekeeping GUARANTEES IF PRODUCT OR PERFORMANCE DEFECTIVE REPLACEMENT OR REFUND TO CONSUMER

FREE TRIAL OFFER

For a trial treatment, send 15¢ to cover the cost of handling and mailing to: Quik-Care, Dept. V-76-H, Box 5149, St. Paul 4, Minn.



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ADDRESS

CITY ZONE STATE

BEAUTY CHECKOUT

February 1

To make the inept ept

There is a little new hardware around to soften the beauty duties, and we are here to report it. . . . There is, for instance, an absolutely fascinating device, rather like a two-pronged painless hoe, that does away, comfortably, with excess particles of cuticle. Its name is Cuti-Trim, its maker is Revlon, and, at a moment when the demand for nacre and pale nails calls for almost impossible fastidiousness, it seems timely for between-manicures. . . . The original Swiss fingernail-hardening formula, Mavala, is now getting its second wind with a felt-tip applicator. "Fun little way," said a long-nailed woman of our acquaintance, "to get the stuff popped on the tip of fingernail with good aim and economy of gesture.". . . Beauty salons all over the country have been resorting to Guiche, a brush-on hair glue by Posner, for some time. Now Guiche is finding its way into drug and department stores. If you would turn a curl a certain predetermined way on your face or neck, phone the nearest pharmacy for a delivery of Guiche. Cheek-curls, bangs, nape commas, any sort of end that ideally holds to the skin, requires just a smidgen of Guiche, on skin or hair—your choice. Press hair and skin together five seconds and you will have it made, the curl, that is. . . . The non-sequitur name of a quarter-inch-deep comb that does a remarkable job of back-combing is Bikini Comb. This description may mean to indicate the chicerinos who can both wear bikinis and tease their hair, but actually the comb is at its most impressive in the hands of people who have never found teasing the easiest and it will come shortly, compliments of the Toni Company, with Adorn hair spray. . . . A six-pronged tuning-fork-like matter called Style Set has an imaginative way of lifting the hair at crown of head and proves most useful the day after, and the day after that, of a setting.

New de-wrinkle

One who has trouble putting on her lipstick just might be in need of this. A rather newly-aired development by the name of orthoprosthesis, what it amounts to is the world's latest facelift. Its mission: to eliminate the lines between nose and mouth, between mouth and chin; to correct off-centre lips and crooked jaws and lopsided faces (one of these conditions could be the cause of difficulty in applying lipstick, amidst other much more shattering problems). Its perpetrator is your dentist. Ortho- means "straight, correct" and prosthesis adds up to "the addition of an artificial part to supply a defect of the body." Asked of what exactly this artificial part might consist, Dr. Harold Gelb, a pioneer in the field whose orthoprosthetic work as dental clinic director at the New York Eye and Ear Infirmary has spanned ten years and some thousand successful dental facelifts, replied: "It's rather like a lower plate, a combination of orthopaedics and orthodontics; a plastic fitting over the lower teeth to correct faulty jaw relationship. Combined with proper exercise, because the 'muscle memory' must be replaced, it can really take years off a face." The cost of orthoprosthesis varies enormously, as do not what prices, but one general description interested us: "Equal to the loot you have to put out for a medium-priced new car."

How to outwit temperature control

The trouble with temperature control is—who knows who's controlling it? How does that person's thermostat work? You enter one house and hate to let the host stow away your coat. The apéritif seems inordinately shivery, and the espresso fails to heal the breach. You enter another room close by, the fire is blazing romantically, the radiator is clanking as if with gastric ulcers, and your costume is endangered. The aftermath of this occasion is the time to remember that not every anti-perspirant is a deodorant and vice versa. Experiments are underway that suggest: if you are sure because you have read the label that your spray is exclusively deodorant, not at all anti-perspirant, you may then confidently spray it on the underside of clothing that incompatible thermostats may have otherwise undone. For a test put a light touch on hem—a small investment that might save a dress.



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The never-before look in lip make-up now in six new shades

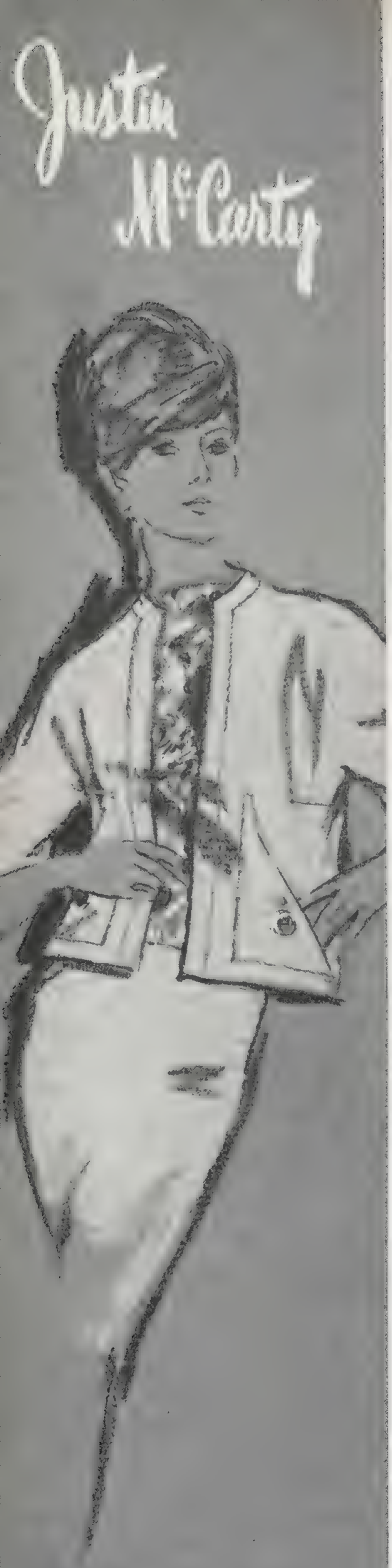
Six smashing shades from light-struck pinks to muted ambers to rich reds. In all six...a mad (but marvelous) mix of separate colors...merge, converge, blend on your lips. Dazzling overtones interplay with bewitching undertones. (No one lipstick could ever give you such depth of color. No two lipsticks could blend so harmoniously.) Glissando...to wear with whatever you are wearing right this minute!

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NEW SLANT on the three piece costume suit by Justin McCarty. An exquisite imported Doupion Viscose Rayon by Morris Schoenthal is softly tailored. The jacket has slash pockets and kimono sleeves, is print lined to match the blouse. Gold, aqua, pink. 6-16. About $65.

MILGRIM'S
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•

LILLIAN'S, CINCINNATI
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Line on Lingerie

The sleekest line

Every woman has discovered—usually the hard way—that under knitted clothes or those wonderfully supple jerseys, lingerie that doesn't cling or ride up is only part of the answer to a smooth sleek line. The line can be blurred by ruffles or decorations that show up as bumps, lace edges that show through, stitched panels making ridges like railroad ties. Everything has to be as smooth as taffeta pouring straight from the bolt. We've found three things—two slips and a pantie-girdle—that fill the bill. A slip in the palest beige with a nylon tricot front and a taffeta back. The front is carefully seamed to curve close over the bosom and midriff, completely free of trimming except for a gently scalloped hem. The result is all smoothness—the control of taffeta combined with the soft ease of nylon. By Beverly Vogue (no connection with Vogue magazine). Of Antron nylon. It costs $7 at Stern's. Along the same simple lines, a slip that looks like the merest wisp of a dress with a wide slightly dropped neckline and tiny marquisette cap sleeves instead of straps. In palest tea-with-cream beige, with a gentle princesse shape to slip beautifully under bias-cut crêpe or anything else that needs the look of nothing-underneath. By Lady Lynne, of nylon. $6 at Best & Co. Chas. A. Stevens. One of the smoothest pantie-girdles we've seen is backed up by a whole new principle. It's panelled, but not a single stitch is involved. Panels at the front and sides are fused on the *inside*, shaped like giant leaves. It moves where you do, but stays where it belongs. Nothing shows from the outside; even the garters are hidden. By Jantzen. Of Lycra. It's $12.50 at Franklin Simon.

The softest curves

You've missed the point of 1965 fashion if you wear even one brassière or all-in-one that makes a point—visibly—of its seaming. The right kind of seam rounds out soft curves in the gentlest way without being seen—at least from the outside. One all-in-one that keeps its seams tactfully out of sight is a soft stretchy beige—almost as light as wearing nothing but skin. Does a bit more for you, though—smooths everywhere very lightly; dips low in back. By Henson Kickernick. Of Antron nylon and Lycra. $8 at Altman's. Also seemingly unconstructed is a particularly pretty black brassière with stretch straps lined with soft fibrous padding, covered with lace and edged in narrow black ribbon. By Accentuette. Of Ban-Lon nylon lace, Lycra power net. Sold for $9 at Saks Fifth Avenue. For a black dress with a cut-out back or sides, we like a strapless black long-line brassière that does more than just sleek the midriff. This one dips low under the arms and all the way to the waist in back. The cups are shaped with an airy lining, covered with lace, and there's more lace for the front panel. By Charmfit. Of nylon lace and Lycra. About $11 buys it at Bonwit Teller.

The slip that shows

Everybody has had a slip too pretty to hide. Now one has turned up that isn't supposed to. Geared to a life spent under suit jackets, the bodice is covered in front with what looks like a short overblouse. The one we have in mind is white with a re-embroidered lace bodice, a low squared-off neck, scalloped hem. Particularly pretty showing under the jacket of a little black worsted dinner suit. Slip by Olga, of nylon tricot with French lace. $17 at Altman's.

Wish you could wear a barrel to the beach?



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Are your hips a little TOO hippy? Would you be happier if your waistline were smaller? Are your tummy and thighs beset with "unbecoming bulges"? If any of these areas make you wish YOU could wear a barrel when you go to the beach . . . Relax-A-cizor is for you!



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502

Fashion with a jacket.
Cool comfort with Arnel.



Men'del choice for the half-size figure is the casual flattery of a cardigan over short-sleeved dress. Arnel makes this knit costume a great traveler. (Even lets you wash it.) And Arnel keeps the shape smooth with no wrinkles, no cling. Burlington's knit of *Arnel triacetate and nylon.* Blue, green, beige, rose, navy. Sizes 12½-24½, 38-44. About $40. At Lane Bryant, all stores. Celanese® Arnel®

Arnel...a Celanese contemporary fiber

VOGUE'S READY BEAUTY

Effleurage, pétrissage and massage: three steps to get well fast

A more lovable aspect of the healing arts is hydrotherapy, and one of the lovable aspects of hydrotherapy is its availability, right around the corner from the bedroom. The warm bath dilates the blood vessels, causes internal heat to come to the surface and float away. Therefore the warm bath is cooling —both to the mind and the body. The cool bath, conversely, is a warmer-up, a waker-up. Cold water constricts the blood vessels, makes for more rapid movement of blood. . . . After that brief introduction, let's dive right into Jean Naté's Friction Pour Le Bain, a briskly, famously citrusy after-bath lotion that comes with these instructions. First, *effleurage,* which means tap Friction over the entire body, barely skimming the surface. Next, *pétrissage,* a rather kneading motion, with alternate pounding and patting with Friction. Finally, deep massage, a more determined manipulation of arms, legs, abdomen, hips, and chin, accompanied by unstinting splashes of Friction. All this may not cure everything that ails one, but it is bound to leave one fragrantly champing at the bit.

For an accurate beauty aim

As the intricacies of make-up require more and more accuracy of aim, and the complexities of people make them more and more critical of the finished product of that aim, so goes the need for fearless illumination in the make-up doing. Such a challenging and determined beam is provided by the famous Lampette. Winner of the AID's International Design Award in the lamp category, Lampette stretches and angles in every which direction, switches from Dim (100W) to Bright (150W). That its glareless white light is used in fabric showrooms to bring out the natural colours and textures of textiles gives an idea of what brilliant light it might throw on a pedicure or night make-up or any sort of fake-eyelashing or eyebrow-plucking operation. Lampettes are being turned out by the carload in Germany, Japan, and now in Long Island and are fast becoming as much a part of the American scene as Volkswagens. We bring them up in this column for this reason. Their reputation for facilitating reading and handiwork might outshout their gifted predilection for improving the cosmetic taskwork. And we wouldn't want that to happen. (For more Ready Beauty, see page 102)

Youth talks about youth:

"Will This Seem Ridiculous?"

By Anne Tyler

EDITOR'S NOTE: *Anne Tyler, the twenty-three-year-old author of the recent novel,* If Morning Ever Comes, *had the pleasure of reading a bale of good reviews, most of them calling her brilliant, wry, amusing, and understanding of the young mind. An attractive girl whose banged dark hair hangs down low on her back, she was born in Minnesota, but grew up in North Carolina. Now, married to an Iranian psychiatrist, she lives in Montreal, is working on her second novel, and will eventually settle in Iran. She did her undergraduate work at Duke University and her graduate at Columbia University, specializing in Russian studies.*

When I was six, we had a Model A Ford with a radiator that leaked. Everywhere we went we took a watering can, and on long trips (like the time we drove through the mountains) we had to fill the can from streams or from dripping rocks by the side of the road. People always seemed to pass by just then—as we were standing by some stone shelf, holding up our long-nosed watering can to catch the drops. They always laughed.

To me, what was worse than that was the noise that car made. It was a grinding noise, something like a lawn mower, and on bad days the sound of pistol shots came from the rear tires. When we were out on the highway, with other people passing us in long chains and sometimes rolling down their windows to shout, "Get a horse!" (and then laughing uproariously, as if no one else had ever told us that before), the thing that stuck in my mind was the swish those other cars made. It was a wonderful sound, like wind. My foremost plan, when I was grown, was to ride in a car that swished.

Eventually, I rode in one. It was the newest model, and my family was invited to come along and try it out. But it wasn't the way I had imagined it. There was plenty of excitement, all right (one of the little boys fell out at a crossroads and got a nosebleed), but the car didn't swish. Only the other cars did, when they speeded up to pass it. This car sounded like a sewing machine—not like wind at all.

Now I am twenty-three. I have ridden in more cars than I can count (though none of them swished) and the Model A Ford is long gone, sold to a high-school boy who planned to paint it in stripes. It's the way I pictured it would be: no one laughs when they pass me on the road.

But everything else I planned is different. I had expected that from the moment I hit twenty I would be old and certain of things, but I'm not. I seem to be still changing. I see things shift-

(Continued on page 206)

Fashion with a jacket.
Wrinkle-freedom with Arnel.



Leslie Pomer's half-size figure strikes a bright note in a three-piece costume. Arnel lets you machine wash with little or no ironing. Jersey of *Arnel triacetate* by Joyce. In black or navy and white. 12½-22½. About $35. At B. Altman & Co., N.Y. & branches; The Emporium, San Francisco; Hudson's, Detroit; Marshall Field & Company, Chicago; Woodward & Lothrop, Washington, D.C.

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Fashion with a jacket.
Fresh and crisp with Arnel.



Amy Adams sees the shorter figure in the slimming lines of striped seersucker with a long jacket over jewel-neck dress. Its fresh look comes from Arnel. Stays...with a machine wash, just touch-up ironing. Gray, navy or brown seersucker of *Arnel triacetate and cotton* by Charter. 12½-22½. About $25.* At B. Altman & Co., N.Y.; Burdine's Miami; Hudson's, Detroit; Robinson's, California; Sanger Harris, Dallas.
*Slightly higher on the West Coast

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Private Line from London

By Virginia Cowles

1965 has raised the curtain on an unfinished drama. The next months are almost certain to witness a second General Election in Britain; and this time the gloves will be off. Prime Minister Harold Wilson, with an overall majority of only five in the House of Commons, undoubtedly will be forced to the country to try to get a decisive mandate for five years of power; while the Tory Party will fight one of its fiercest contests to prevent Britain from becoming a socialist state.

You feel the tension the moment you set foot in the House of Commons. With highly controversial legislation being introduced, the debating chamber is almost always crowded and noisy, and tempers flare easily. Of course the frayed nerves are partly due to the close majority which has transformed Parliament into a sort of open prison. No one dares stroll far afield for fear of missing a division. Indeed, Harold Wilson has informed his own side that if a single man misses a single vote without a foolproof excuse, he will be reported to the National Executive, and may not be endorsed by the Labour Party at the next election. The Tories have taken no such drastic action, but woe betide the M.P. who dallies over the port and misses the chance of turning out the government!

Meanwhile all politically-minded hostesses who live within range of Big Ben's boom are having a field day. Not only are their drawing rooms invaded by M.P.s seeking momentary respite, but the needle-fine closeness of the battle has fired imaginations and sharpened wits. Gossip travels through London at lightning speed as both sides search with eyes like microscopes for incidents (or entanglements) that might provide future ammunition. When Harold Wilson installed in Whitehall the two Hungarian-born economists, Nicholas Kaldor and Thomas Balogh, Readers in Economics at Cambridge and Oxford Universities, quips flew mercilessly. "Wilson's Special Goulash," said one newspaper headline; "Freedom From Hungary," said another. But it was left to the witty Sir Maurice Bowra, Warden of Wadham, to pronounce most effectively on the outpourings of his Oxford colleague. "There are three types of conversation," said Bowra dryly, "dialogue, monologue, and Balogh."

* * *

One of the most controversial figures in the present Parliament is forty-six-year-old Woodrow Wyatt who was a member of the House from 1945 to 1955, and then came back in 1959. He is a man of courage, ability, and irresistible charm, but he is not everyone's idea of a Labour M.P. Married to the eldest daughter of the Earl of Huntingdon (who some say is a direct descendant of Robin Hood), he lives in an entrancing bijou house in Regent's Park, where the champagne flows plentifully, and guests of all political persuasions dine from gold plates.

Although a convivial man, he is far from idle. Indeed, he is a successful capitalist. Several years ago, after working as a television reporter for the B.B.C., he announced that he had decided to become a newspaper tycoon. He went about it in a characteristically eccentric way. He got a list of all the provincial pa-

pers in the country, then one by one rang them up on the telephone.

"Is your newspaper for sale?" he would ask.

"Certainly not. Whatever gave you such an idea?"

"Do you mean to say if I offered you a million pounds you wouldn't sell it?"

"You must be mad. It's not worth a million pounds."

"Perhaps not. But if I offered it to you, would you take it?"

"Of course. Anyone would. But what . . .?"

"So your paper *is* for sale after all!" Woodrow Wyatt would crow triumphantly. "It's simply a question of price. A bit too high for me, but I'm glad to know you're open to negotiations." And with that he would hang up.

His object, however, was not merely to annoy. After making some twenty calls he struck lucky. He learned that the *Banbury Guardian* was for sale for a sum he could afford to pay, so he snapped it up, went to America, and bought a colour press.

When the machine arrived in England, he employed engineers to make it do things everyone said were impossible. Today he owns six weekly newspapers which come out in colour and are all profitable. "The beginning of my chain," he explains, modestly.

When people ask Wyatt how he can be a capitalist, a *bon viveur*, and a socialist, all at one and the same time, he replies: "I'm trying to stop the Labour Party from being socialist. The Party ought to get rid of its Marxist nonsense and join with the Liberals in providing a sensible radical opposition to the Tories." He told me, "What I'm really after is a Woodrow-Wilson administration."

In the present situation it would be unwise to write Woodrow Wyatt off. If he could persuade other Labour M.P.s to follow him in opposing steel nationalization, he could bring Prime Minister Harold Wilson tumbling down.

* * *

Speaking of eccentrics, Lord Longford, a member of Mr. Wilson's cabinet and leader of the Labour peers in the House of Lords, planned this year to visit Louisiana to celebrate the one-hundred-and-fiftieth anniversary of the Battle of New Orleans, the tailpiece of the British-American War of 1812. The reason? Because his ancestor, General Sir Edward Pakenham, led the English forces in their disastrous amphibious assault against the port.

Winston Churchill, in his *History of the English-Speaking Peoples*, described Pakenham's frontal attack against the American earthworks as "one of the most unintelligent manoeuvres in the history of British warfare." Pakenham was slain, and over two thousand of his troops killed and wounded, while the Americans, commanded by Andrew Jackson, lost only seventy-one men.

Lord Longford, however, like his ancestor, is not a man to be daunted and told me he was looking forward to the anniversary celebrations. His wife, Elizabeth, is the author of the best-selling book, *Queen Victoria: Born to Succeed*. His son and heir, the present Lord Silchester, prefers to be known as plain Mister Pakenham because of his socialist convictions.

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Lady Hathaway has now succeeded—as you can see from the *soft shirt* above.

Note how the shoulders blend gently into the body of the shirt. The fullness of the half-cuffed sleeves. And that winsome, little ascot—*so* flattering.

But Lady Hathaway doesn't overdo a good thing. You still find all the virtues of Hathaway's meticulous detailing. Eighteen minuscule stitches to every inch. Exceptionally neat and tidy seams. Small, pearly buttons.

The fabric is *Hathaweave*—a dexterous new blend of Kodel* polyester and cotton. This magical stuff drip-dries in a trice. Shrugs off dirt. And thanks to a process known to only seven men, it *stays* white and simon-pure—even after repeated trips to the laundry.

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You will also receive Hathaway's *Dictionary of Shirts and Shirtings* for men—very handy for your male counterpart.



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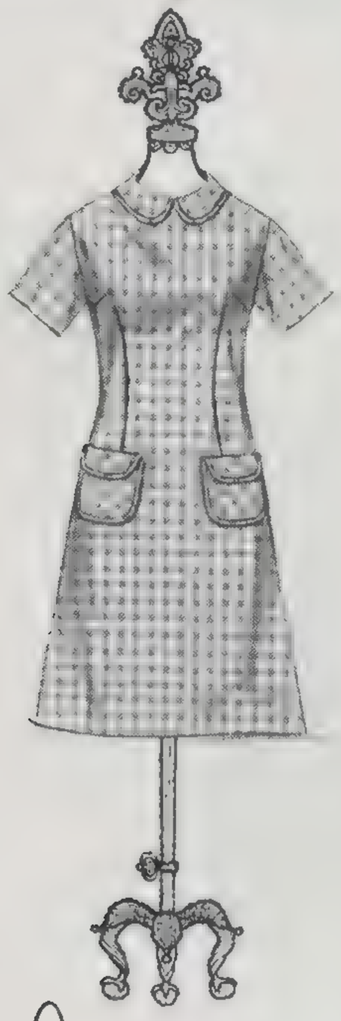


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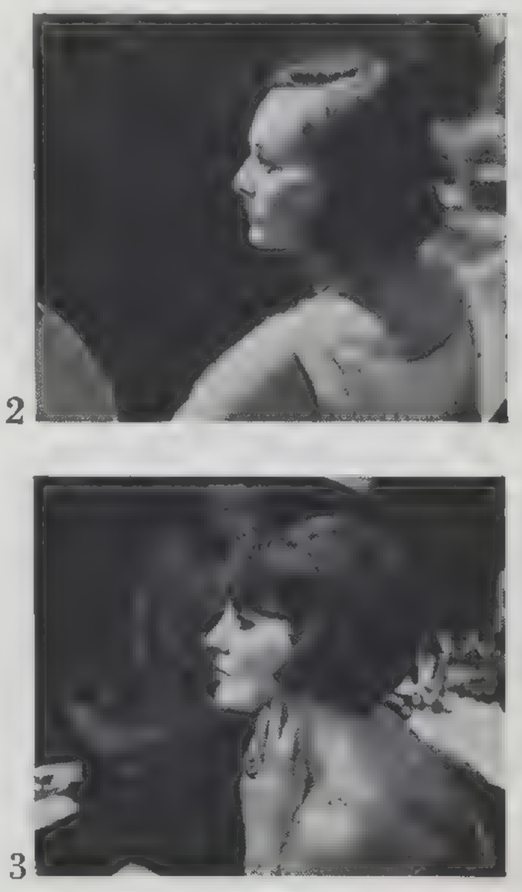
VOGUE'S

The whir of the April in Paris Ball—
in New York



1

The thirteenth April in Paris Ball, benefitting both the French Hospital of New York and the American French Foundation Charities, had the zest of a good parade and the extravagance of a spare-nothing Hollywood movie. The theme of the ball was "A Night on the Côte d'Azur." That it was, in fact, a night in the newly baroque ballroom of the Astor Hotel seemed only to enhance the spoof-effectiveness of the palms, the smilax, the fifty pounds of foliage, and the wood-nymph statues. In a mash of plumage, jewels, and over-all shimmer, thirteen hundred guests came—some of them directly from Paris—for an evening that began with dinner, and a ceremony commemorating the twentieth anniversary of the Liberation of Paris, and ended with the guests playing, for prizes, roulette, baccarat, and blackjack.



2

3

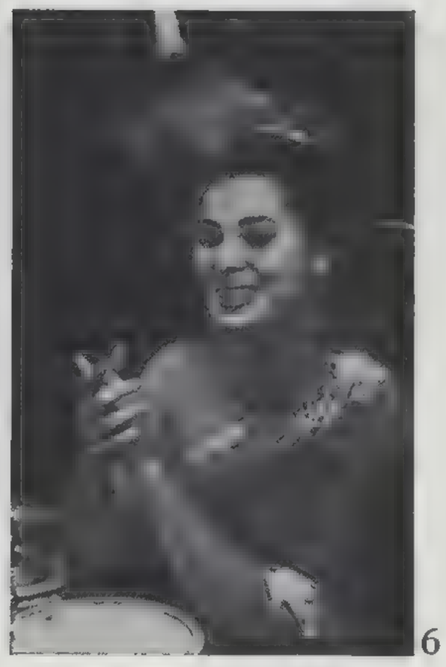


4

NOTEBOOK



5



6



7



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1. M. Jean Legaret, centre, President of the Conseil Municipal de Paris. 2. Mrs. Erich Maria Remarque. 3. Comtesse Margaret Willaumez. 4. M. and Mme. Jacques Sallebert. 5. Dr. Louis M. Starr; Mrs. William Woodward; Mrs. Stephen Sanford. 6. Miss Rita Gam. 7. Mrs. Coppens Goodwin and the Duc de Montesquiou Fezensac, President of the Paris Committee. 8. Mr. Henry J. Heinz II and Mrs. Thomas M. Bancroft, junior. 9. Baronne de Cabrol.



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VOGUE'S

The excitements of Luis Quintanilla's opening exhibition, "Paintings of Spain," in New York



1

With the verve of aficionados, friends flocked in from all over to cheer the Spanish painter, Luis Quintanilla, into the New York art world. In the luminous Wally Findlay Galleries, designed by Valerian Rybar, the Conde and Condesa de Quintanilla who are also the Conde and Condesa de Romanones, turned the preview into an evening as gala as glint. Guitars slapped, champagne fizzed, and a Spaniard sounded the only plaintive note. Of a Quintanilla bullfight canvas, Señor Fermin Bohrques said: "Wonderful—but my bulls aren't mentioned!"

1. The Conde and Condesa de Romanones, *left*, with Mrs. Cornelius V. Whitney. 2. Mrs. Iva S. V.-Patcévitch and Mr. Valerian Rybar. 3. Señora Alfonso Fierro. 4. Vicomtesse de Ribes and Mme. Helene Arpels. 5. Miss Anita Colby. 6. Mrs. Jason Robards, junior, and Contessa Consuelo Crespi. 7. Mr. Iva S. V.-Patcévitch and Principessa Luciana Pignatelli. 8. Baroness Gottfried von Meyern-Hohenberg and Señor Luis Miguel Dominguin. 9. Mrs. René Bouché and Mrs. John R. Drexel III.



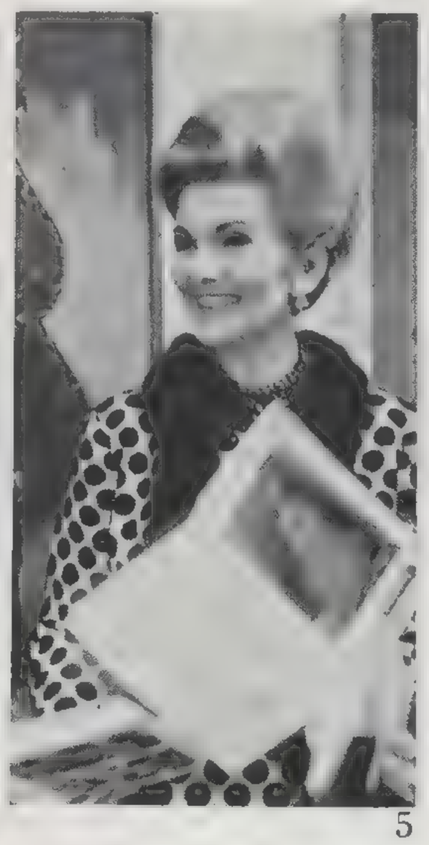
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NOTEBOOK

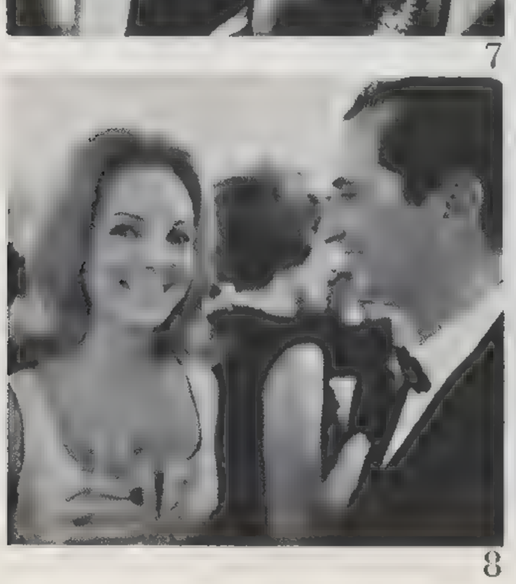

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VOGUE'S NOTEBOOK:

TRAVEL

By Despina Messinesi

Palm Beach Colours,

"pale pink and rackety white"

Within an opulent old shell, life in Palm Beach is young, lively, vigorous. . . . There's a bounce to the simmering sunshine. People look tall, seem to spring as they walk. Faces glow. . . . Fleets of parked, polished cars, small as ladybugs, reveal action inside huge houses withdrawn in sunny gardens with pools. . . . At the B. & T. (short for Bath and Tennis Club) the new pole of attraction is the beige-panelled bar on the sandy beach, its glass wall framing the Atlantic rollers like a watercolour. There seem to be only happy sounds—the cadence of tennis balls bouncing, the clipped twang of umpires scoring, the woodpecker-click of backgammon men.

Spaced like sentinels, single palms bend protectively over the ocean. . . . A white porcelain cat stands poised on a beach house roof, striped red and blue like a colossal pinwheel. Across the road, an architectural amputation has transformed the rooms of one impressive house—library, dining room, foyer, servants' quarters—into five separate houses. The lovely long living room, that stretched from one end of the house to the other, is now the driveway. . . .

Under a peacock-blue sky, shopping comes under the heading of mild entertainment. At the Royal Poinciana Plaza, beneath arcades of black and white marble, glass-walled shops, each about the size of one Fifth Avenue store window, face a grassy patio where begonias and hibiscus bloom. . . . Nearby stands the Playhouse, an Italianate building in pale pink with bow windows, pediments and statues white as toothpaste. . . . Off Worth Avenue, the carless, curving back lanes called *Vias*, have the carnival clatter of a Spanish casbah. . . . The nut-brown beaded doorway on Via Mizner opens into the closet-size Pulitzer Grove Juice Bar. Customers sit on barstools, order mostly orange-juice. . . . A healthy broad jump away, the rackety white beaded window curtains of The Lilly Shop veil a splash of colour within. Hanging from the ceiling, on walls, on racks, the tight wad of "Lillys" have the impact of Pop Art. . . . Around the bend, the very pink—even to its pink shopping bags—*Au Bon Gôut* has things for the house; small cooking classes are held there. . . . *Salon Français*, a boutique with a limited and good collection of made-to-order clothes, is a direct transplant from Havana. Three Cuban sisters own and run it; sixteen Cuban seamstresses sew and embroider exquisitely. In late afternoon, it's routine for friends to drop in for drinks. . . . At night, the *Vias* light up like the Milky Way.

Headquarters for Palm Beach's large and well-mannered police patrol resembles a villa, red-tiled, and balconied. At one end, the gleaming equipment of the Fire Department seen through open, arched doorways faces a square where masses of orange trees, poinsettias, bougainvillaea almost choke the fountain.

Because Palm Beach is a long skinny island between the Atlantic and Lake Worth, many signposts on leafy roads read "Dead End." Conspicuously immaculate, scrubbed and green, Palm Beach looks as if Mr. Clean had just stopped by.

VOGUE'S NOTEBOOK:

BOOKS

By Jean Stafford

The Door in the Wall,

"*tales of adventure*"

The Door in the Wall, a posthumous collection of twelve stories by Oliver La Farge, published by Houghton Mifflin, is, in a sense, all of a piece since each of the stories deals with anthropologists, archaeologists, and ethnologists seen either in the field or in lecture halls and laboratories where, between digs, they teach their successors or work at their correlations and piece together potsherds. But while all the principal characters are allied in their scholarly impulses (some more scholarly and some more impelled than others) and while they are shown only in such arenas as an academic grove called Talvert University and the ruin-rich, myth-rich, secret-ridden regions of Spanish-Indian southwestern America and Central America, La Farge's creations are various.

His architecture is generic in that the building materials and the purpose are the same, but the designs of the structures differ in line and proportion and ornament, so that the compound of fictions is always interesting and sometimes exciting and usually moving. And although the pages of this book are bestrewn with such technical terms as "glottochronology," "the *cire perdue* process," and "roof comb," the writing is so urbane that only rarely do they irritate or interfere with the narrative. Much of the time, in any case, the pedantry is deliberately tongue in cheek, as, for example, in the excellent story, "The Ancient Strength," the parenthetical musing of the narrator: "I know, the Basket Makers were longheaded and the Pueblos are brachy, but let's not get into labile cephalic indexes, the dolicho remains at Pecos, and all that; it's too complicated."

Mr. La Farge's anthropologists are more immediate and touching when they are off-campus, de-cloistered, and are investigating the remains of temples and tombs, pyramids, and plazas, and the taboos and mysteries and deities of secretive, complicated, proud Mayan tribes. At Talvert University, their mildly flirtatious skirmishes at fish house punch parties, their swapping of intramural anecdotes and their relationships with students are lumbering and naïve. But they cease to be hicks when they leave modern times behind and plunge into the firsthand study of primitive societies. There, in the bush, in obscure villages, in all but uncharted and all but forgotten by-lanes of the world, beset by mosquitoes and snakes and fever, they emerge sophisticated and wise and patient. Their science is a slow one and full of false leads and disappointments and complete fiascoes; some of the scholars, out of frustration and tropical languor, go to seed, accelerating their decline with autochthonous liquor and autochthonous women. But even these, while relinquishing their serious enterprise and losing their self-respect and deploring their personal history, never lose respect for the history of mankind.

The Indians are appealing in their relation to the professors; outwardly cooperative, though taciturn, they are unyielding and unforgiving if their integrity is threatened. They will allow the white strangers to look on parts of their rituals, but not to see the sacred heart of the matter.

These stories are not profound but they are agreeably readable, and clearly the man who wrote them wore his learning gracefully.

VOGUE, February 1, 1965

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VOGUE'S NOTEBOOK: THEATRE

By Ivan Morris

EDITOR'S NOTE: Dr. Ivan Morris, who has just won the Duff Cooper prize in England for *The World of the Shining Prince*, his account of poetic, promiscuous tenth-century Japan, made famous by Lady Murasaki's *The Tale of Genji*, is perceptive and attractive. An Associate Professor at Columbia University's Department of Chinese and Japanese, he delights in the theatre, graces his reports for Vogue with scholarship, wit, and sensibility.

The Room and A Slight Ache,
"bitter, off-beat humour"

The Room takes place in a dark, dank, shabby rooming house; *A Slight Ache* opens in the sunny drawing room of an affluent, upper middle-class house in the country. Yet, for all the contrast in their settings, both plays belong squarely to Pinter country. It is a bleak landscape in which the characters have abandoned almost all effort to communicate with each other about anything but the most innocent trivia (the weather, the tea), and in which they spend most of their time babbling away to themselves in order to escape the horrid loneliness that would come with silence. It is no coincidence that the catalytic characters in both plays are incommunicado, one blind, the other deaf-mute.

Both one-act plays, which antedate Harold Pinter's more familiar work, *The Caretaker*, have flawed endings; but his style is well established. A sequence in *A Slight Ache* about killing a wasp in a marmalade jar is a tour de force and will delight anyone who is receptive to Pinter's bitter, off-beat humour.

The Slave and The Toilet,
"hysteria, violence... the foulest language"

These one-act plays by Le Roi Jones are shocking in the worst sense of the word. They lacerate our emotions and offend our sensibilities without offering any new insight into the human condition. Both are marked by hysteria, violence, and the foulest language one is likely to hear in the theatre for many a year; yet, for all the sound and fury, they signify very little indeed.

The Toilet, as its title suggests, is shocking on the most obvious level. It takes place in a dingy school lavatory, for which Larry Rivers has produced a skillful set complete with urinals, graffiti, and filthy basins. The action consists of a lynching in reverse, in which a homosexual white boy is belaboured by a group of Negroes who are so savagely depicted that even a Dr. Verwoerd might find them exaggerated. Not surprisingly, these brutal proceedings are followed by an ending sentimental enough (as James Agate once said) to make a rhinoceros vomit.

The Slave starts with a jejune and intensely boring prologue full of pretentious meanderings about human iniquity. The play itself is set in the future, at the height of the Negro revolution in America, and provides a sensational illustration of the familiar theme that oppression breeds oppression. The action is a murderous encounter between a half-insane Negro leader and a white couple consisting of the Negro's former wife and her present husband. The situation is dramatic enough, with shells bursting outside and violence rampant indoors; but things soon bog down in wordiness, and the words tell us little that is new.

Both plays are expertly directed by Leo Garen; the predominantly Negro cast gives some memorable performances, and Al Freeman, Jr., is outstanding as the hate-obsessed revolutionary leader. But the plays are a good reminder that violence in speech and action does not ensure dramatic forcefulness.

VOGUE'S NOTEBOOK:

MOVIES

By Joan Didion

The Guns of August,

"*tendentious and irrelevant reading*"

Most of us remember the Armistice Days of childhood: we wore a stiff red poppy, applauded a dramatic reading of "In Flanders Fields," and had reinforced, in the Visual Aids room, our dim convictions (1) that World War I somehow avenged the death of an Austrian archduke, (2) that America finally mopped up this typically European situation, and (3) that the world reached a happy ending on November 11, 1918. In my own childhood another war was in progress, but we made only the most tenuous connection between that war and the first one; the second had to do with the intractability of Germans. Another mop-up, another happy ending, another moment of silent prayer.

Even children as desultorily educated as I was, however, eventually perceive that there was rather more to World War I than that. There was, as Barbara Tuchman suggested with such wonderful clarity in the book, *The Guns of August,* a moment early in that war which marked the death of one world, the irrevocable birth of another. After the Marne, as she pointed out and as D. H. Lawrence, Hemingway, and indeed an entire generation had pointed out before her, there would be no more great words.

Curiously, very little of this comes through in the documentary which takes its title (and very little else) from *The Guns of August.* The picture tends ever to the superficial. There we are, back fingering our red poppies in the Visual Aids room, viewing the crosses row on row, and listening to Fritz Weaver's pompously sonorous narration; here we are again, asked to share in the easily assimilable notion that great events have mundane causes, causes anyone can understand. *Archduke Ferdinand's wife was snubbed, even as you or I might be, so he took her to Sarajevo, an anniversary present, and there for the love of Sophie a world was lost:* it is the Walter Lord or Jim Bishop theory of history. There is, moreover, a constant reiteration that the "people" did not want war, that they were "deluded" by their "leaders." Here we have not the Jim Bishop but the *Fail-Safe* theory, and it is a most tendentious and irrelevant reading of Mrs. Tuchman, who recognized deeply that war came to a world longing for a great moment, for a flyer into "nobility" that would be over before the leaves fell, for a break in the "unconscious boredom of peace"; that the only innocence, pervading people and leaders alike, was of what war meant in the twentieth century; that in such matters we all ring the bell which then tolls for us.

Dear Heart,

"*touching and pleasant*"

Dear Heart is a small valentine about an Ohio spinster who comes to New York to a postmasters' convention and meets a salesman weary of travelling. It is a kind of middle-class *Marty,* a less melancholy *Summertime,* and, for an hour-and-a-half out of two, touching and pleasant to watch. That extra half-hour, laced through the picture, reveals a certain ambivalence: every so often the script's mild wittiness deteriorates into a situation gag, as if somebody was not quite sure who was going to come watch the film. *Note:* In December I mistakenly gave credit for *Red River* to John Ford (it was of course directed by Howard Hawks), an error which makes me hesitate to mention any names, but I will say unequivocally that Geraldine Page and Glenn Ford play in *Dear Heart,* and that they are a good part of its pleasantness.






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VOGUE'S READY BEAUTY

The royal word on brushing up



Throw head forward. Bend from waist. Brush briskly from the nape of neck to the ends of hair, up and away from the scalp. A complete stroke to hair-end will cleanse hair, stimulate scalp, carry oil to ends that might, without lubrication, become brittle. These: instructions from Kent, a firm stamped, since 1777, with the approval of the British Royal Family, generally a thick-haired lot. Circulation through the head and scalp starts at neck nape, Kent puts forth by way of explanation, adding that a woman who properly brushes her hair once or twice a day can, in a pinch, space shampoos at ten-day periods instead of each week. To implement instructions, Kent has added to its dozens of brushes (clothes, cashmere, powder, et cetera) two new hairbrushes. Both have tapered ebony wood handles, black natural bristles (note both above). One means to be carried in a purse. The other, enlarged version of same, plans to stay right on the dressing table—when it is, of course, not brushing up.

Taxicab hairpiece

We named it "taxicab hairpiece" because: having been caught in a small mistral or monsoon, you can, in the back seat of a taxi, whip it out of your handbag to save the day. While the driver is telling you how much older he is than he looks; while you are listening, awed, to that information; then you will be slipping into this wiglet to get you through the evening. What makes it so niftily slippable-into and portable is its simplicity, stress on the smooth, turned-under side look, a guiche on each side; the possibility of storing it, without disarranging it, in a small plastic envelope. No part shows; hair directed to one side hides the roots of hair going the opposite way. All the ingenious production of those little old wig-makers, the Joseph Fleischer people.

$20 mystery story



There's a make-up around that we don't understand. In its smallest size, such as one fluid ounce, it cost $20. (In its largest size, $50.) The prices we *do* understand, since the merest bit of the stuff makes a noticeable difference in one's radiance, covers up a number of diversified flaws, and generally improves one's mood. What awes us is its formula. A thirty-five-year-old one created by a Hollywood make-up man, the recipe is so hard to crack that there is still nothing like it in the marketplace for erasing crevises in the neck, nose-to-mouth lines, undereye shadows—or for bestowing a clean, healthy glow. Name is Countess Isserlyn, Alexandra de Markoff is in charge, and the shades number ten. Of them, one called enigmatically Make-Up No. 0 is perhaps the most fascinating. A porcelain white that must be shaken up and stirred prior to each application, it goes under or over foundation; does good coverage work used alone. We don't know if $20 put on its head will win or place, but it will certainly show.

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then spin a spell of your own!

Great bait. The shining attraction of lustrous enamel buzzes with excitement wherever it lights. On the lapel of a suit, dipping into a decolletage, riding a belt. And this deep-hued blue is the perfect punctuation for Spring's pale, pale fabrics. Enameled golden-toned Trifanium pins, 5.00 each, plus tax.

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Germaine Monteil

VOGUE'S EYE VIEW

A SELECTIVE EYE ON THE BEST OF EVERYTHING IN AMERICAN FASHION

You wear size eight, or ten, or twelve. Money is—or is not—an object. You want a Tattersall suit with a belted jacket. A beige suit with a slack jacket. A narrow coat in bright violet. A short lace trapeze in black. A long lace tube in brown. Anything. It's all here, on the racks right now, ripe for the picking coast to coast, and ready to be worn—marvellous new clothes in wonderful colours and cloths. The best of everything, available to everyone. Everyone's opportunity: not simply to be well-dressed—in this land of fashion-plenty, that could be accomplished blindfold with a checkbook—but every woman's chance to search the richness and variety of American fashion with a truly selective eye, and find her own uniquely personal image. The search is on—next page: the selective eye, open for individual action.

THE SELECTIVE EYE

AMERICAN FASHION AS SEEN BY SOME UNRUGGED INDIVIDUALISTS WHO MAKE THE BEST OF EVERYTHING UNIQUELY THEIR OWN

EMERALDS IN THE RAIN...

and a vinyl trenchcoat of bright violet over a short black lace dress, ruffles running riot around the hem. Pulls two long guiches from her thick smooth loaf of hair, holds them against her cheek with a smidge of black veiling. Seen scurrying to The Garrison, gleaming all the way.

RINGS ON EVERY FINGER...

nothing on her feet—the girl who looks divine in sweaters and pants, staying home for dinner in white silk jeans and a marvellous black silk sweater, with a stripe of cabling down each long, narrow sleeve.

LIVES IN LINEN—PLUS...

Constantly rediscovers its pleasures in new forms. On the lookout now for something Fibranne—likes its rough linen hand, its uncrushable spirit. Would adore a dress with a bias-back overblouse (very cool, the way it falls away from the body), in pale-almond green with a slightly silvered cast—perfect with her beige accessories.

SMASH OF ORANGE NOW AND THEN...

Wraps her head like a sheik's in yards of orange silk. Winds the ends into the collar of a reversible café-au-lait coat. Observed lunching at Caravelle—cream-white side thrown back over her chair, cream-white jersey dress hung straight as a child's from a tiny yoke.

DAYS PLOTTED AROUND BLACK PATENT LEATHER...

Adores it with wool—bright, black, beige, grey. For a dress of white-grey tweed: patent shoulder bag strapped high and tight under the arm, sling-backs of same. For a pale-blue jersey skimp coat: a gleamy black visor-cap. With a crocheted sweater and matching stockings, slings a patent bag-belt around the waist of a short, short skirt, laces up ghillies made of you-know-what.

PROPER CHECKOUT IN THE MORNING...

Belts on the most fastidious Tattersall suit in shades of chamois-and-beige worsted. Brown shantung blouse. Natural Panama cloche with a neat, pretty brim. Always minimum effects by day—a navy blue suit with the cleanest white linen folded across the throat—but at night: all fantasy breaks loose. Sheaths herself in a stretch of lace and winds miles of sumptuous Indian material around her body, the ends floating and bouncing with every movement. Or might greet her guests looking like an adorable little Greek boy in a brief shift of creamy, crinkly gonflé silk; bare legs laced to the knee in golden leather thongs; a jewelled serpent coiled on one arm, emerging from a wide falling sleeve.

LONG BLACK SLEEVES ON THE HOTTEST DAY OF THE YEAR...

Property of a black silk jersey shift. Worn—by the girl who plays black every way but safe—white leather tape at the waist, "empty" shoes in black and white with wide open spaces and round baby toes.

COLOURS HER FEET CORAL...

in kidskin slippers with toes as supple as fingers, small stacked heels. Leaves everything else uncoloured.

CURLS POLISHED BY HAND...

Neck long and slender. Tiny diamonds fizz at her ears in the evening, and a little unsleeved white lace trapeze swings from moonbeamy shoulders.

THE NIGHT OF THE LIZARD...

Every night: a small, immaculate white lizard envelope clasped in gold bamboo has become her signature. In town with a sheer black wool sheath in the new demi-longueur and a gauzy black coat of puffed silk. Same bag in Palm Beach —and later this summer with a short dinner dress of persimmon piqué.

BEIGE IS HER RAINBOW...

To a long-sleeved slack-jacket suit in a tightly woven cheese-colour twill, adds nothing but superb carriage—and paler tones of beige head to toe. Arab boy's cap in whitened-beige jersey. Creamy pearls. Short kidskin gloves in café-au-lait—more lait than café.

SKIRTS STARTING TO BLOW, PRINTS LEADING THE WAY—

A silk twill plum, *opposite*, for the woman who's been longing to see real fullness spring up in fashion. Two pieces, bias everywhere, worn with splendid panache—head bound in jersey, bunches of blood-red beads at the ears. John Moore dress. Grandoe gloves. Both: Saks Fifth Avenue. House of Joy earrings. Sally Victor cap.

PENN





THE BEST OF EVERYTHING—

Shaft of bright violet, left—a narrow, brilliant coat in a delicious colour for spring, buttoned at one side in white kidskin. By Henry Friedricks for Brittany, of Anglo diagonal wool; about $145. Jana handbag. Both, Bonwit Teller. Coat, also Julius Garfinckel; Gus Mayer; I. Magnin. Kislav gloves.

Cheese-beige, right—tailored by a master hand. Crisply-textured suit of Fibranne and linen with a straight little cutaway jacket, patch pockets. Striped silk blouse and jacket lining. By Ben Zuckerman. At Lord & Taylor; Montaldo's; Hudson's; I. Magnin. Earrings by Laguna. Gloves by Van Raalte. Both pages: Mr. John hats.

THE NARROW COAT IN VIOLET
BUTTONED AT ONE SIDE

HERE AND NOW

CHEESE-BEIGE SUIT
IN A LINEN WEAVE,
STRAIGHT AND DASHING



THE BEST OF EVERYTHING—



Checks—pale, carved, near right. Soft little checks in pale grey and white on a beautifully-structured suit, shaped to the body in front, belted with a tape of grey leather that runs between flat, flapped pockets. By Seymour Fox, in Anglo wool. About $245. Saks Fifth Avenue; Gus Mayer; Halle Bros.; Wm. H. Block. John Frederics hat. Laguna jewellery. Aris gloves.

Whitened-beige tweed, far right. A narrow princesse coat held closely at the rib cage, sashed high in pale-chestnut leather. By Jacques Tiffeau for Tiffeau & Busch, of Linton wool tweed flecked with shrimp and blue. About $245. Bracelet by Sandor Goldberger. Both, Bergdorf Goodman. Coat: Hutzler's; Hudson's; I. Magnin. Lilly Daché pale cap.

GREY-AND-WHITE CHECKS. CARVED

HERE AND NOW

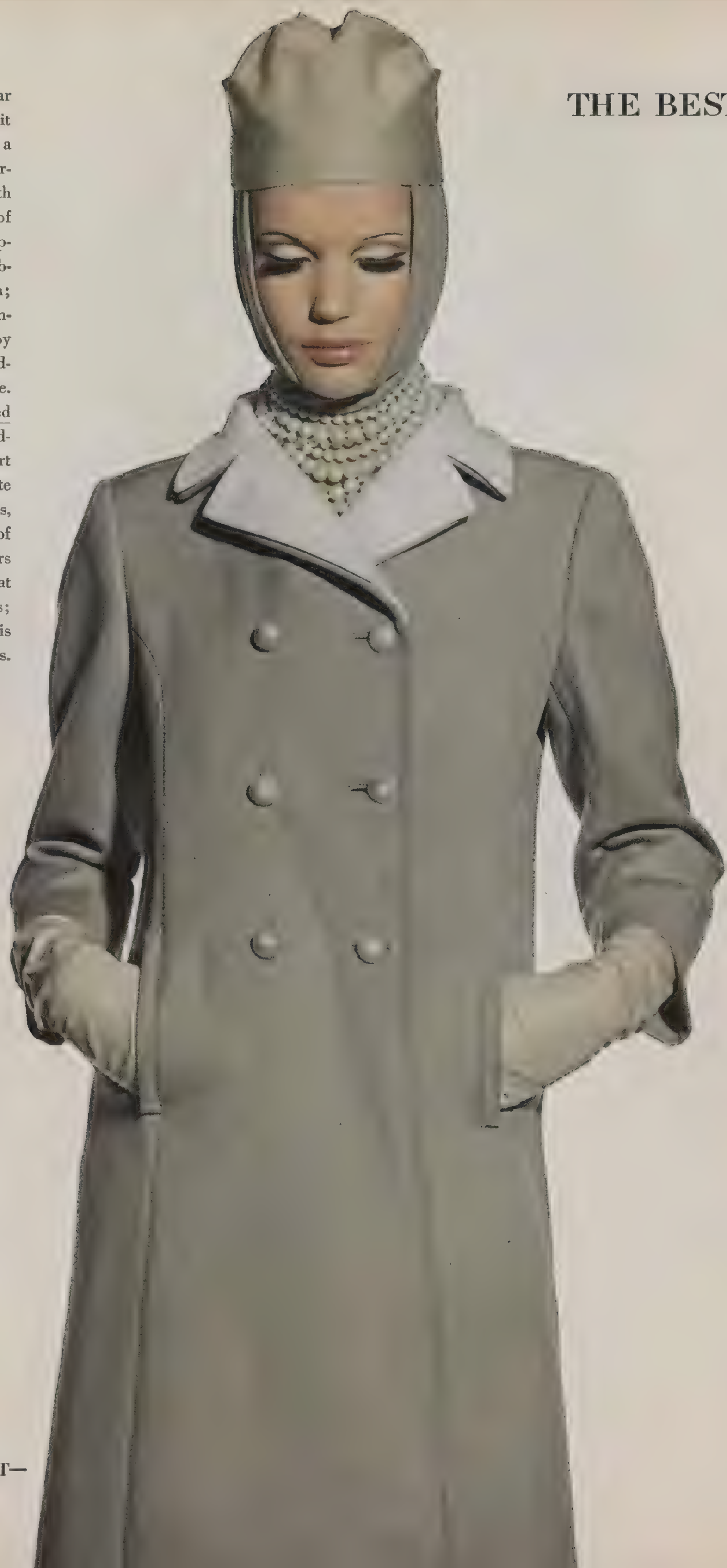


WHITENED-BEIGE TWEED, HELD AT THE RIB CAGE

PENN

THE BEST OF EVERY-

Tight worsted twill, near right, the colour of sunlit sand, used superbly for a double-breasted coat—narrow perfection of shape with a back belt, a heavy frost of white linen over a deep-notched collar. Of Anglo fabric, at Bergdorf Goodman; Julius Garfinckel; Neiman-Marcus; I. Magnin. Gloves by Shalimar; at Bergdorf Goodman. Bogus pearls: Vendôme. The suit with a simplified jacket, opposite, of sand-colour worsted twill. Skirt with trouser pockets, a white piqué blouse. Both costumes, these pages, masterworks of one of America's great tailors —Ben Zuckerman. Suit at Saks Fifth Avenue; Rich's; Halle Bros.; Dayton's. Aris gloves. Mr. John jersey caps.



THE TAILOR'S COAT—PALE WORSTED, TOUCH OF WHITE LINEN

THING—HERE AND NOW



TAILOR'S SUIT—
SMALL PALE JACKET,
WHITE PIQUÉ INSIDE

PENN

THE BEST OF EVERY



WHITE SUIT, RIPPLED
AND CRISPED—
HAT GREENERY

-THING— HERE AND NOW

White matelassé, left, rippled like fine-blown sand, here in a nifty suit for spring and summer. With it: a scarf, and lining, of silk Dalmatian print, a big green hat with a blue morning glory. Suit by Seymour Fox, of cotton, Crylor, and viscose (Kandelaft fabric); at Bonwit Teller; Jordan Marsh, Florida; Dayton's; I. Magnin. Schreiner pin, at the wrist; at Bonwit Teller. Halston hat: to order at Bergdorf Goodman. Slick, shimmering, right, an evening suit with a zippy mix of motorcycle dash and moonbeams. Straight little jacket and skirt of soft sage green, pale-brown blouse, all covered with paillettes. By Trigère. Schreiner earrings. Crescendoe-Superb gloves. All: at Bonwit Teller. Suit, also at Rich's; Gidding-Jenny; Neiman-Marcus. Coiffure by Kenneth.

PALE BRILLIANCE—
THEATRE SUIT
FIGURED IN PAILLETTES





THE BEST OF EVERY-

NASTURTIUM WOOL—
NO TRICKS, PLENTY OF DASH

THING—HERE AND NOW

The bright wool dress, left, with all the right answers—it's narrow, as easy as a sweater, a fashion natural in almost any climate. Banded at the waist in front; neckline ovalled nicely away from the throat. Worn here with a rush of gilt beads, a sheik's hat of black and white silk. Dress by B. H. Wragge, about $90 (Fabrics by the Rings). Trifari necklaces. All at Bonwit Teller. Dress: Hutzler's; I. Magnin. Scarf-hat by Halston to order at Bergdorf Goodman. 1965 smock dress, right, an ingénue fall of white crêpe gathered on a yoke, and—this matters—worn with the sexiest coif and fantasy jewels. Dress by B. H. Wragge, of Celanese acetate and rayon (Onondaga fabric). About $75 at Bonwit Teller; Julius Garfinckel; Harold's; I. Magnin. The turquerie earrings like temple bells are by K.J.L. The coiffure is by Jacques of Joyce Christopher.

LATE-DAY SMOCK—PRISTINE CRÊPE





THE BEST OF EVERY-

Flounced black Chantilly lace, left, limned on dead-white silk, swerves with the body at every turn in evening's most explicit serpentine—a whoosh of black ruching at the bosom, flouncing the hem. By John Moore. At Lord & Taylor; Stanley Korshak; Montaldo's; I. Magnin. Earrings: Schiaparelli. Buckled shoes by Evins. Coiffure by Anthony of the House of Revlon. Sepia-brown lace in bas relief, right, drawn like a cage over white-as-light silk, in one long seductive rustle fanning out in ruffled flounces to the floor. By Sarmi, in Whelan lace of Du Pont nylon. Marcel Wagner gloves. All, Bergdorf Goodman. Dress, also Dayton's; Neiman-Marcus; I. Magnin. Crystal earrings: Eisenberg. Flowered evening headdress by Sally Victor Boutique.

LACE TRANSPARENCY, VEILED WHITE CRÊPE

PENN

THING—HERE AND NOW



LACE TRANSPARENCY,
SEPIA-BROWN CAGE
LIGHTED BY WHITE

THE BEST OF EVERYTHING—



THE TRANSPARENCE:
POMPON LACE CAGE

HERE AND NOW

Cagey black point d'esprit, opposite, reembroidered in chiffon ribbon pompons: the flirt of the season, flinging coquetry at every turn of the little black crêpe shimmy beneath. By Townley, in Whelan lace of Du Pont nylon over silk crêpe. Saks Fifth Avenue, Neiman-Marcus. Evening coiffure by Ara Gallant of Garrison-Ramon. Lace shadow-play on crêpe, right, projects new allure at night—fragile Chantilly sashed in satin over candle-pale silk crêpe, embodies all the romantic softness hovering in the spring air. By Rudolf, in black Chantilly lace over rayon. About $145. Lord & Taylor; Montaldo's; Sakowitz; I. Magnin. Coiffure by Sebou of the House of Revlon. Both pages: earrings by Schiaparelli; headdresses by Emme; Christian Dior stockings. Evins shoes.

THE TRANSPARENCE: BLACK LACE OVER CANDLELIGHT CREPE

THE BEST OF EVERY-

demi-longueur—white
crêpe rimmed in jewels

PENN

THING—HERE AND NOW

The new longueur, left, that started in Paris last autumn and is suddenly one of the most provocative looks on the night scene in America. Here, a two-piece white crêpe dress with a quick dazzle of jewels rimming the overblouse, the hem of the skirt. By Larry Aldrich of Celanese acetate and rayon (Onondaga fabric). About $250 at Altman's; Jordan Marsh, Miami; Famous-Barr; Joseph Magnin. Mimi di N earrings. De Liso Debs sandals. Coiffure by Sebou, House of Revlon. Tiered white silk, right, one of the prettiest dresses in years—a slender cascade of deliciously scalloped flounces. Immaculate, enchanting. By John Moore. At Bonwit Teller; Nan Duskin; Esther Wolf, Houston. On one wrist: two bracelets of huge mauve-and-green jewelled baubles, by Fabiola. Julianelli slippers. Coiffure by Kenneth.

TIERS—AND THE CLEAR CHARM OF WHITE CRÊPE





THE BEST OF EVERY-

Sailor suit of the moment, left —a sexy little romp in crinkly acid-green wool, bared to the midriff. The overblouse pours to the hips above bell-bottom trousers, ties in a loose sailor's knot. By Jacques Tiffeau for Tiffeau & Busch of Anglo fabric. About $250. At Henri Bendel; Neiman-Marcus. Jack Gilbert bracelet. Herbert Levine shoes. Coiffure: Jacques of Joyce Christopher. One shoulder slashed, right, one leg bared—a deliciously seductive evening dress in crinkly peacock-blue wool with a close little Empire bodice, softly gathered skirt. By Jacques Tiffeau for Tiffeau & Busch of Anglo fabric. About $225. K.J.L. earrings. Both: Bergdorf Goodman. Dress: Joseph Horne; Joseph Magnin. De Liso Debs shoes. Coiffure: Marc Sinclaire.

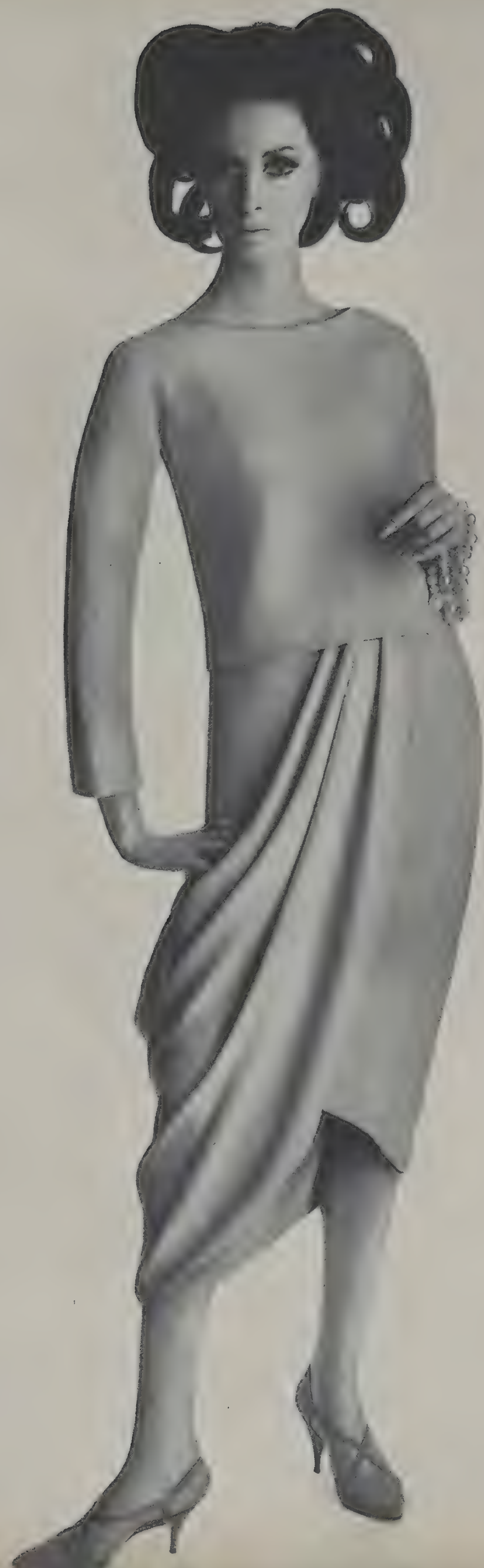
NEW EVENING LIFE FOR THE SAILOR SUIT—DEEPLY BARED

THING— HERE AND NOW



PEACOCK BLUE
BARED TWO WAYS

THE BEST OF EVERY-



THE HAREM SKIRT IN
DEMI-LONGUEUR

PENN

THING—HERE AND NOW

Harem skirt, demi-longueur, left: a long sideways fall of bias drapery that realigns proportions in the most seductive way—the result being that it's sweeping ahead in fashion....Here, in poppy-pink silk crêpe, with a wide-necked, sleeved overblouse. By John Moore. Henri Bendel; Blum's, Chicago; I. Magnin. Fabiola bracelet. Evins shoes. Coiffure: The Elizabeth Arden Salon, by Imo. Black chiffon to the ankle, right—a new stopping-place for evening skirts, superb for showing off pretty ankles and feet....The dress, a shaft of jet-black transparent silk chiffon, very femme fatale; a long panel floats from one shoulder. By Adele Simpson, about $160 at Saks Fifth Avenue; Rich's; Hovland-Swanson; Frost Bros. Earrings by Schiaparelli. Coiffure: Sebou, House of Revlon.

THE ANKLE-LENGTH SKIRT—FILMY JET CHIFFON



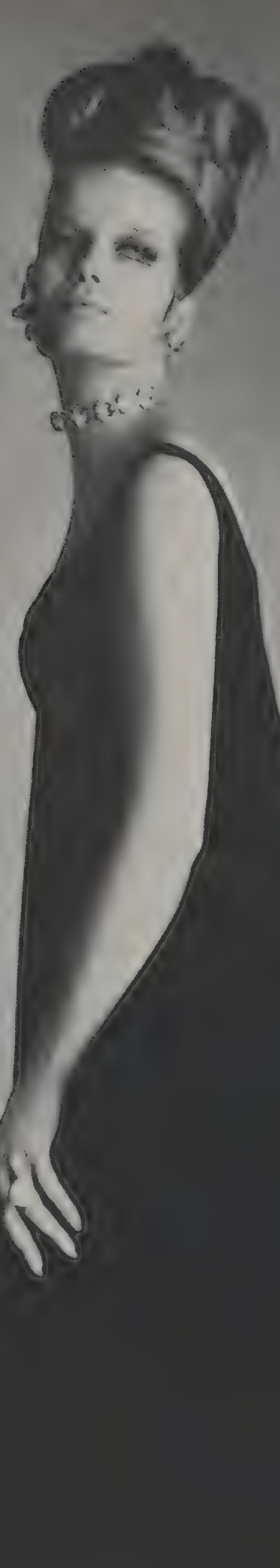
THE BEST OF EVERY-

White silk twill, left, with the subtle gloss and clarity of alabaster, the great proportions of this minute's late days: a high yoke, tape sash, a tunic skirt. By Jobère; about $145 at Bergdorf Goodman; Rich's; Bramson; Neusteters. Schreiner earrings. The shoes by Delman. Empire in black crêpe, right, a young evening dress with a hint of peignoir enchantment in its round scooped neck, the fluid fullness that dips longer at the heels. By Junior Sophisticates, of Celanese acetate and Avisco rayon crêpe (Onondaga fabric): about $50 at Bonwit Teller; Hutzler's; Frost Bros. Eisenberg necklace. Coiffures: Sebou of the House of Revlon.

WHITE TWILL—A HIGH YOKE, TAPE-TIED TUNIC

PENN

THING— HERE AND NOW



BLACK CRÊPE—FLOWING
FROM A HIGH LITTLE WAIST

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Washington, the cabinet rumours, the Republicans' troubles, the tinge of Texas everywhere, the sight on television of the Secretary of State meeting distinguished statesmen at the airport as though he were part of Travelers Aid. . . . The new movie, *Zorba the Greek,* with Anthony Quinn so full of the Life Force, so madly exuberant that he squashes the rest of the cast and even to some extent the wildness of Crete, but he can not down Lila Kedrova as an aged, endearing, agonized French actress. . . . Bel Kaufman's *Up the Down Staircase,* an amusing, original book about teaching in high school that includes this note from a student: "My opinion about the Oddysey is ridiculous. I don't want to hear about some one's troubles.". . . Maggie Smith in the London revival of Noël Coward's *Hay Fever* in which she looks as though she were cut cleanly out of the air and set on the stage, her gestures, exaggeratedly tight and twentyish.

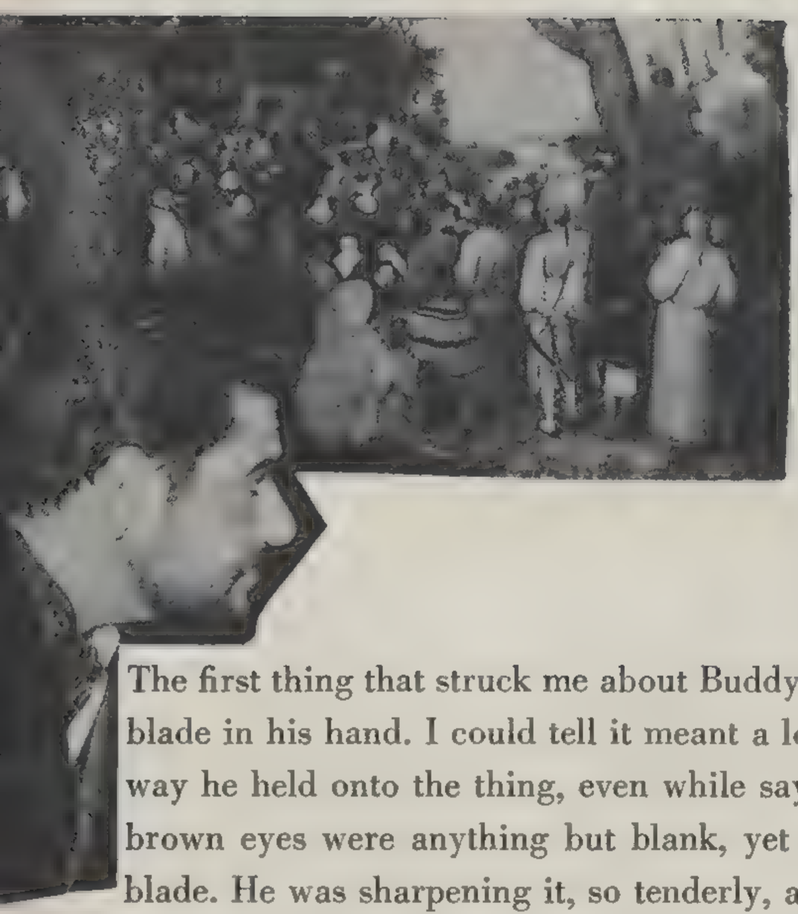
PEOPLE ARE TALKING ABOUT . . . Julie Harris, trying to be cute as a button in blue jeans, a gob's cap, and a Tasmanian blouse in *Ready When You Are, C.B.!,* an immature skit that hopes to pass for a play. . . . The careful, exhaustive explanation of tax and financial problems in the book, *What Every Woman Doesn't Know,* by Gustave Simons who plumbs feminine ignorance on practically all matters of money. . . . The deliberate pretension of "turgid," used constantly in London to debunk pretension. . . . The spread-eagled spread, "Art: USA," the handsome S. C. Johnson collection of one hundred and two contemporary paintings that have been overseas for the past two years and have started their American tour of museums in Washington at the Corcoran Gallery of Art. . . . The absurd cultists who love James Bond and have curiously formed James Bond Clubs in Austria and Sweden where the members, living vicariously on the exploits of Bond, ritually drink vodka, a drink that, on the whole, Bond spurned.

PEOPLE ARE TALKING ABOUT . . . The tension, the hard, swelling writing, the insight of Dame Rebecca West in her new book, *The New Meaning of Treason,* in which she easily frightens with her detailed superb analysis; the way she quotes the Duke of Wellington, who said, as he saw some of his troops: "I don't know if these fellows frighten the enemy, but, by God, they frighten me!". . . The revival in London of frock coats, especially for weddings where the grooms now often look like young Victorian gentlemen. . . . *The Owl and the Pussycat,* a comedy thin as thread with rich, luscious performances by Diana Sands and Alan Alda that have the savour of brandied soufflé.

PEOPLE ARE TALKING ABOUT . . . The knowledge of people that lies behind the gloss of the funny, sunny humours of the new movie, *Marriage—Italian Style,* in which Sophia Loren, Marcello Mastroianni, and Vittorio De Sica wind their strands of emotional spaghetti into well-travelled, but still amusing, episodes. . . . The sweep of magnificent Zurbaran paintings exhibited at Madrid's Cason del Retiro, all collected from museums in Spain, Boston, and as far away as Stockholm. . . . The growing phrase for superlative—"that's something else.". . . Julie Felix, a young American folk singer in London where folk singing has had a sudden splurge with such lyrics as, "If you run for office near the old plantation/ Never mention integration./ Look away, look away. . ./."

URSULA ANDRESS, SPELLED S-E-X Part of the glory of the new, unfinished, nutty, neurotic movie comedy, *What's New, Pussycat?,* lies in its four pussycats, Romy Schneider, Paula Prentiss, Capucine, and, above all, Ursula Andress. All four have photogenic talents, all can act just about a candle's worth. None has more appeal, however, than Miss Andress, curvy as a circle, tall, blond, and the most beautiful detonator of all. Curiously enough, she has almost no history; birth in Berne, Switzerland, a few no-account parts except for *Dr. No,* the James Bond film in which she rose out of the water, wet and marvellous, wearing a scrap of bikini and a sharp knife in her tight belt. She is married, happily, to the American actor, John Derek, who finds her gentle, lovable, and quite unable to answer her fan mail beyond the opening salutation as she prefers to chatter, which she does with the greatest charm. In *Pussycat,* she chatters with Peter O'Toole, Woody Allen, and finally, Peter Sellers. No more complicated than a Tinker Toy, the plot has a simple point. It is sex.







BUDDY and

The first thing that struck me about Buddy Hackett was the switchblade in his hand. I could tell it meant a lot to him by the devoted way he held onto the thing, even while saying "Hello." His round brown eyes were anything but blank, yet returned at once to his blade. He was sharpening it, so tenderly, as if with a feather. This happened in Budapest. Buddy, who is now starring in the musical, *I Had a Ball,* on Broadway, was there to star in a Cinerama comedy called *The Golden Head.* Curiosity was what had drawn me to the Hungarian capital. It is a fabulous place, steeped in human cruelty and human love, where bullets pockmark the walls, everyone sings, and the girls smile as suggestively as tearing silk.

Wherever Buddy went, strangers gathered, grinning warily. They seemed to regard him as one might a cute but dangerous small beast. Physically, he's short but powerful, thick in the arms and chest. Vocally, he can be enormous, as when publicly cursing out the local government: "Dis Mafia." Yet the Hungarians invited him to appear on an international broadcast, and Buddy accepted. He began his talk earnestly enough: "Friends, dis is Buddy Hackett, speakin to ya from behint da Iron Coitan . . . HELP! HELP!! HELP!!!"

Buddy had brought his wife, his daughter, and a Negro governess to Budapest, all in a big red American automobile. "Back in Jersey," he assured the citizens, "my *dog* has a better car dan dis!" Yet when his wife proudly showed snapshots of their mansion on the Palisades, Buddy fretted: "She tinks dey'll be happy for her. Dose snaps will make dem *sad* for *dem.*"

One night I mentioned to Buddy that I'd never caught one of his acts. We were by ourselves in a room of his hotel suite. Buddy jumped up and launched into his best-known skit: "The Chinese Waiter" (who can't tell Occidental customers apart). Then just for a chaser he ran through his melon-eating sequence from *God's Little Acre.*

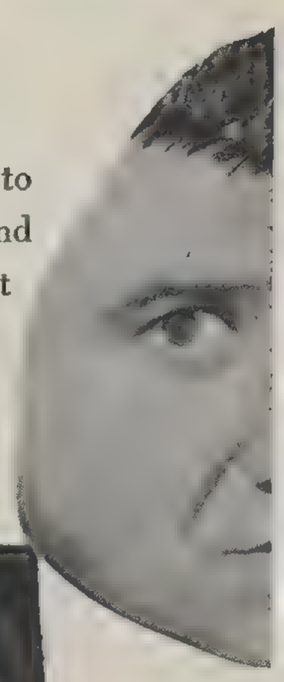
I told him I felt almost put-upon, being made to laugh that easily. "Is it *you* that fractures me?" I said, "Or is it mainly a matter of ideas and technique?"

Like a middleweight fingering old cuts and bruises, Buddy passed his large stubby hands across his face: "You're *you* from de first time ya go out. Dere's no protection, not like onna stage."

"Your dialect's distinctive all right."

"Yeah. I gotta impediment, ya know? Like a frozen muskle in ya cheek. When I was a kid, de teachers kept tellin me ta take special speech lessons. I was too embarrassed. But I says to myself, 'I'll show *dem.*' An I did. People hear evvy woid I speak!"

I believed him. Buddy's Mandarin Brooklynese isn't easy to transcribe, but it compels attention. It's poetic, staccato, and strange; a brutal and yet elegant tongue. If Martha Graham taught Cassius Clay to dance, you might see the visual equivalent of Buddy's way with words.



Tugging at his thick hair, Buddy continued: "Who needs funny hats? I go for da specific. Halfa dese comics dunno how dere gettin laughs. Dey are gettin dem but dey are not knowing how!" The unexpected "g" he put on "knowing" gave a delicate asperity to the whole observation. By way of underlining it, Buddy crossed his eyes like an idiot without a clue.



"Even the greatest?" I asked.

"Yeah. Great fellahs. Friends-a-mine. Most comics woik a liddle ahead of demselfs. Me, maybe I'm tree beats ahead. I would say, tree beats." Nodding rapidly, he explained: "I'm always doin sumpin ta show what I been doin. Get it? A indication, like, so ya know."

He does the same thing in conversation. What Buddy says arises like a sort of Macy balloon from his small, wet, writhing lips. His eyes beam it towards you. And finally his eyebrows wigwag the message to a landing inside your head.

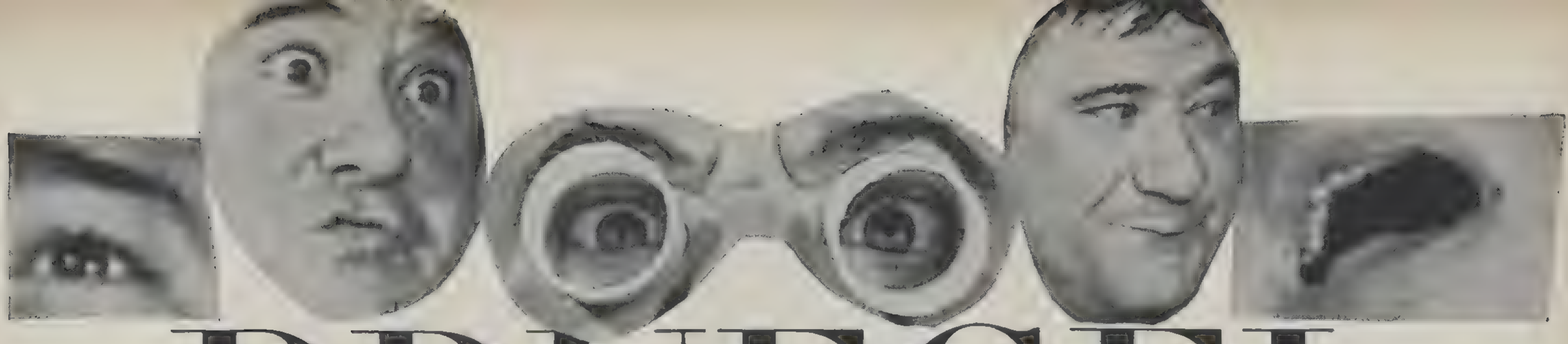
We were not going hungry. Buddy had the place stocked like a corner delicatessen. On top of that, the only Jewish chef in Budapest turned up to serve us dinner on the bed. And we drank. Buddy is "Old Sentimentality" in that respect. He likes his booze, as I do myself.

King Cole, on tape, gave an undulating quality to the small hours. The whiskey loosened our tongues. Buddy talked about his early summers in the Catskills. Also about Las Vegas. He was sharpening his switchblade again, flashing it to illustrate old frustrations and fears.

In vino veritas is nonsense I believe. Half the time, it's just the liquor finding voice while the man himself sits more or less stunned. So I wasn't too concerned when Buddy suddenly rasped: "Crowds I love. People, no. Why are I wantin to tear da troats outa dem? *Why are I?*"

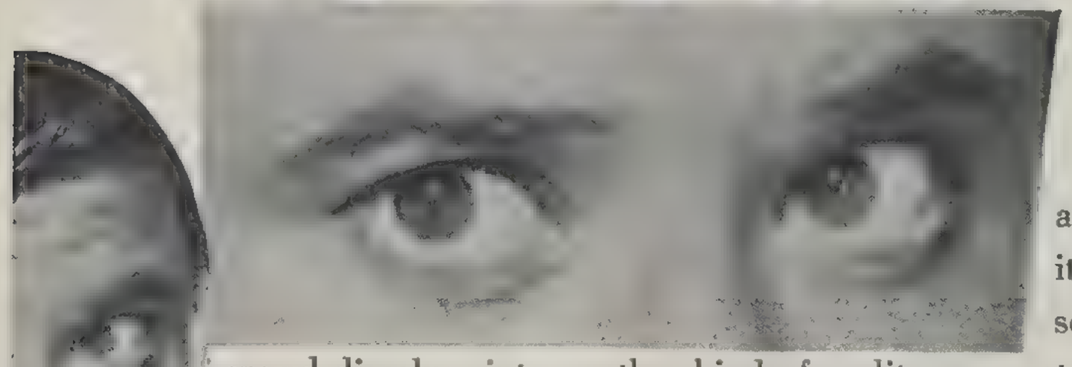
He pointed his knife, then, as if to demand an answer.

"When you try for laughs," I said, "it must be natural to look to the crowd. But if there's something you really want to say, chances



the BRUEGEL

By Alexander Eliot



are you'll say it to one person. Then the crowd dissolves into another kind of reality: separate individuals. Some get your message; others heckle. Think of John the Baptist, if you think you've got problems."

"Why?"

" 'O generation of vipers,' " I recited, waving the last bottle. " 'And now also the axe is laid unto the root of the trees: therefore every tree which bringeth not forth good fruit is hewn down, and cast into the fire.' "

"What put dat in ya hairy mout?" Buddy looked worried about me now.

"I spent the afternoon over at the museum, looking at Pieter Bruegel's 'Sermon of John the Baptist.' It's one of the best paintings anywhere. You ought to see it yourself. John really had something tough to sell."

"You're da cricket; I'm da comic. Wooden mean a ting ta me."

"Wrong! Anyone can see what's in a picture. It may not be easy but there's no trick involved. All you need is the inclination, time to spare, and what Confucius called human-heartedness."

"Convulshus! I taught ya said Gurgle!"

That "Gurgle" resounded in my aching head next day. Had Buddy been putting double-talk in his double-talk? It would be out of character, I thought.

The mystery resolved itself when he dropped by, buttonholed me and hissed: "Take me to ya Gurgle!"

We taxied straight to the museum and plunged in. Buddy was in a tearing hurry. He plowed through the galleries with just the gasping, eyeball-rolling look of a free-style swimmer. Before we reached the Bruegel, though, another painting brought him up short.

It was Goya's "Knife-Grinder": a round-eyed, round-muscled man at a grindstone, gazing hotly into space. "That could be you," I said as I caught up. The resemblance was startling. Buddy wet his forefinger on his tongue and pressed it very gently to the knife in the picture, helping to hold the blade against the stone. "What would you call it?" I asked: "The Coming Revolt of the Masses?"

"Nah. Dis is a *moil.*"

"A what?"

"What does circumcisions. He's stealin a sharp."

"?"

"Da knife-grinder went off to lunch," Buddy explained. "Dis *moil* is woikin and de kid is cryin. So he looks out da window and sees da grindstone left inna street. He runs down, steals a sharp."

We moved on to the Bruegel, and Buddy said: "It's like de Catskills. Dere ya squeeze all last winter in one dried-up leaf."

"It's a whole world on a wall. The painting includes that which includes itself."

"Come ahn!"

"Between these brush strokes," I pursued, "our dimensionless selves find room to move about. Just imagine we've strolled out from Jerusalem to hear the new prophet who's creating such a stir. He stands on a hillside at the edge of a forest, speaking quietly. Listeners from distant lands and centuries swarm to him like bees. Those nearest the prophet may, or may not, be the ones to hear what he has to say. 'The voice of one crying in the wilderness.' "

Buddy gazed a while. He already felt the drama of the thing. There is a time for words, and a time to live in one's eyes alone.

"He was not that Light, but *was sent* to bear witness of that Light." This distinction applies not only to John the Baptist but also to Bruegel himself. And if the Baptist spoke in riddles some of the time, the painter did also. His picture represents the various tribes of men, gathered in one place. And not only the tribes but history as well, interpenetrating a moment of dusk. The time and place are fenced, obscure, pregnant with possibility.

Suddenly Buddy said, "Kinda *dark,* ain't it?"

"Just after sunset. No shadows but what the earth breathes. And yet the sky's still bright."

"Nobody's lookin at *me,*" Buddy complained. He was weaving back and forth in front of the painting as if trying to find a way through the backs of the crowd.

"Hey! Here's a Arab widda punkin on his head!"

"That's a turban."

"It's a punkin! You got eyes."

"OK. It's both at once. 'Bring forth therefore fruits meet for repentance.' "

"Look dis," Buddy said: "A woman widda fancy dress, a clot acrost her mug, anna pillow anna canteen on her back. Where will she sleep tonight?"

"With that fierce-looking bird behind the tree."

"Nah. He's da lookout. Dere's a revolution side to dis whole ting! Rememba dat! Now dis guy sittin down widda beany—"

"Beany? It's a pilgrim cap, sewn with sacred relics from far-off shrines."

"Far out is right! Looka dese Tibetans, readin a palm offa Spanish charactah."

(Continued on page 197)





A MAJOR AMERICAN SCULPTOR,

DAVID SMITH

BY ROBERT MOTHERWELL,
A MAJOR AMERICAN PAINTER

"I hope you can interpret—try . . . you know me and how I speak—add it up and guess when in doubt." David Smith, the great contemporary American sculptor, wrote that to an English critic in a letter. Smith is referring to his handwriting, which, in fact, is clear enough. And so is his sculpture, based as it is on the Cubist collage, with welding replacing glue, with three dimensions functioning instead of two, with an aesthetic weight and largeness of scale that Parisian Cubists never dreamed of. That in turn makes Smith not only the sculptor most related to our native Abstract Expressionism, but a major American sculptor of international esteem and influence.

I have known him for twenty years, ever since that afternoon that we met by prearrangement (but unknown to each other) during the 1940's. We instinctively tried to drink each other under the table on Irish whiskey and Guinness Stout. We left each other late at night, wobbly but walking. In those days I was full of French Symbolist aesthetics, of Rimbaud and Mallarmé, and of André Breton, of the possibilities of representing reality indirectly but passionately in one's medium. I still can see David saying, with his characteristic bluntness and inalterable sense of his own identity, "I don't know about those guys, I don't read French, but I don't need them. I've read James Joyce!" He was right, all of it *is* in *Ulysses*, and I looked at him with a sudden intellectual respect that has not diminished as my affection for him has continually grown.

When, as a young American sculptor in the 1930's, David added Picasso to Joyce for his points of reference, when he was possessed of a continual fascination with the ancient sculpture of the Near East, and, when from economic necessity, during the Depression, he learned the welding of iron in locomotive and automotive works, he had as economical, relevant, and adequate back- (Continued on page 190)

DAVID SMITH (left), a noble and hard-working artist of tremendous appetites and stamina, in welding clothes. He produces much more sculpture than is physically and economically possible to exhibit: "because I have to." With him, a monumental sculpture, "Stainless Steel Planes," which is over eight feet high. Its artistic ancestor is the flat planes of Cubism. This sculpture is made of numerous elements welded together, a kind of "double collage," as he has said, with two fronts, the one we see and its reverse. The third and fourth sides are "like the side of a person seen in profile." But this sculpture is not a person: it is a presence of a kind that has inspired a generation.

DAVID SMITH

Landscape with four raw iron sculptures by David Smith based on the theme of the circle. They rest on his grounds at Bolton Landing on Lake George, New York. These sculptures, done in 1962-3, are in a state of "preliminary painting" after months of contemplation and changes in their colour, done with auto paint. Smith hopes to arrive at exactitude of colour for each sculpture, perhaps by the summer of 1963, after several coats of acrylic "painting." Smith (in left) is shown sketching the circle pattern with an eye to colour changes



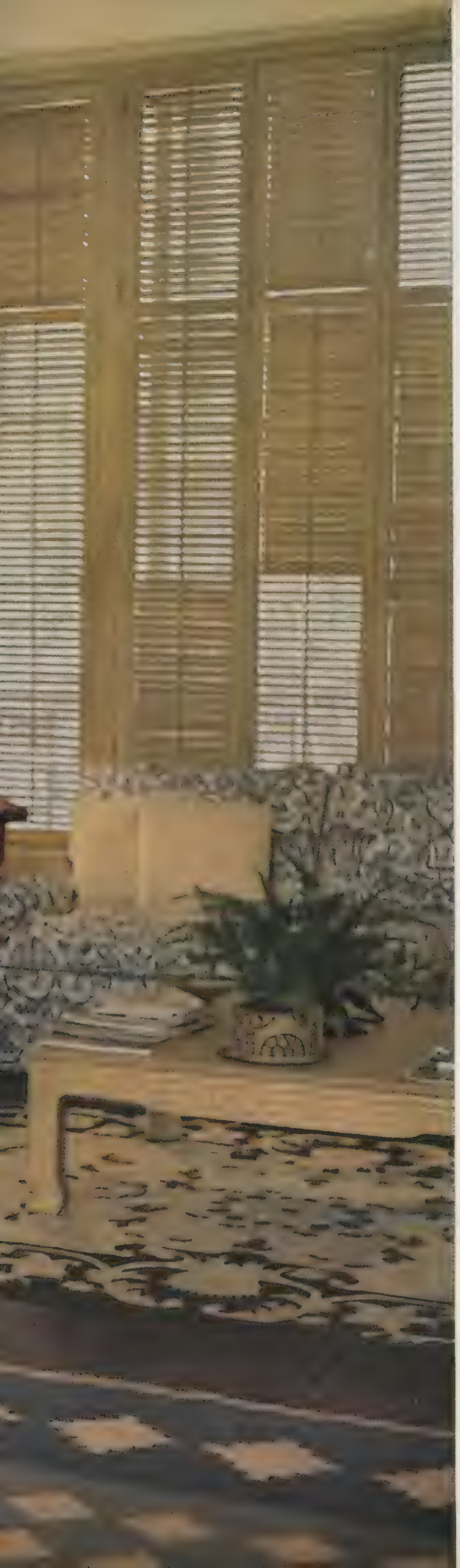
DAVID SMITH

The mighty 1961 "Sentinel" (above), made of six stainless steel cubes welded together. This continuing series of sculptures, called "Cubi," began in 1956, and now amount to two dozen pieces of varying great sizes, but always made of welded stainless cubes. The steel is burnished with a power hand grinder.

David Smith (right) with two stainless steel sculptures, "Cubi 21" and, with his hand on it, "Lectern Sentinel." All three are reflected in one of the three small ponds that Smith has excavated and stocked with fish for the summer fun of his two small daughters. The steel is burnished partly for greater reflection, partly to rid it of handling scratches and welding splatters, partly, as David Smith has said: "To feel acquainted with the surface of the sculpture as a whole, since it has been assembled from separate parts, I derive great satisfaction in physically feeling its oneness through burnishing."







THE CORNUCOPIA LIFE OF THE WHITNEYS

MR. AND MRS. JOHN HAY WHITNEY, AND THEIR NEW YORK HOUSE, IN SIX PAGES OF CECIL BEATON PHOTOGRAPHS.

BY ALLENE TALMEY

If a headline reads Yogi, Ike, or Jock, every reader understands who is meant. Jock Whitney is, oddly enough, the people's millionaire, not a millionaire's millionaire. He spends his serious time among the eminent, his playing time with high-rolling players, some of them with their only importance their geniality, their capacity for wit and enjoyment. There is something in the life of Mr. and Mrs. John Hay Whitney that resembles florid, hard-living, eighteenth-century cultivated Americans who inherited nineteenth-century railroad millions, and spend the millions in the twentieth century. The Whitneys live at the centre of their age and they influence it mightily.

The Honourable John Hay Whitney is a bold, vigorous, authoritative, reticent, amused man of sixty. But those adjectives tell only part of his intricate, disciplined seriousness. For at times he is a man plunging with excitement into pleasure, into full-scale entertaining, creating around him a buzz of jokes and laughter, of uproarious, noisy gaiety. Then he is most Jock, the informal name by which he was known to the British Establishment which more formally called him Mr. Ambassador. In 1960, after his tour of ambassadorial duty was almost done, the English-Speaking Union gave him a farewell dinner at which Lord Birkett, the chairman, said that he had heard that the newly-elected President of the United States preferred not to be called Jack. "That," added Lord Birkett, "is odd. Jock is good enough for us." (Continued on page 142)

MR. AND MRS. WHITNEY IN THEIR BEST-LOVED ROOM, HIS STUDY WITH ITS MAGNIFICENT ROUSSEAU.

The great pièce *of this primarily blue-and-white room with beige-brown wooden shutters is the bold, exotic Henri Rousseau painting, "Forêt Tropicale Avec Singes," precise and totally imagined. (The Whitneys bought it after World War II in Switzerland.) Standing next to it is a large, animated, eighteenth-century bronze monkey, once part of thirty-nine fountains in the gardens at Versailles. In this well-used room, Mr. Whitney in the mornings goes carefully over the columns of his own newspaper, the* New York Herald Tribune. *Here, Mrs. Whitney, who hates the word hobbies, works for various charities, especially the Herald Tribune Fresh Air Fund, and listens to music.*

The Whitneys live on the top of the wave, like sea birds. The logistics of the lives of the Whitneys are exhausting for people who are not Whitneys. They find their lives engrossing, comfortable, with time enough for six grandchildren, seven houses, an inspired art collection of masterpieces, exhibited at the Tate Gallery in London as he ended his four years as Ambassador to the Court of St. James's. When the Whitneys flew back to New York, Mrs. Whitney, a pretty woman without concentrated chic, said to him as they stepped off the plane: "Thank you for the best four years of my life." She then went off to get ready their red-brick, black-balconied New York house. He left for one of his four New York offices. For he has, among other matters, his own Foundation and the J. H. Whitney Company, an adventurous venture capital firm, and Whitney Communications, which possesses, along with more properties, a five-station television network.

With his sister, Mrs. Charles Payson, who is an eighty-percent owner of that loved absurdity, the New York Mets, he shares the famous racing Greentree Stable, started by their mother. Greentree numbers among its greatest race horses, Tom Fool, to whom Marianne Moore once wrote a poem. In their heads, the Whitneys have a switchboard to the political powers, lines that lead directly to President Johnson and to President Eisenhower. For the Whitneys, however, the pivot of their lives these days is his present job as editor-in-chief, publisher, and sole backer of the *New York Herald Tribune,* an independent Republican newspaper that Whitney saved and reorganized. During the election campaign several months ago it came out positively for the Johnson-Humphrey ticket and demanded later on its editorial pages: "Burch Must Go."

That editor-in-chiefship has special meaning for Mr. Whitney. In the seventies, Whitelaw Reid offered that job to Whitney's grandfather, John Hay, who refused its five-thousand-dollar salary. Horace Greeley called him "the most brilliant writer ever to enter the office." Sometime before, Hay had spent five years on the *Herald Tribune's* predecessor, *The New York Tribune,* mainly as an editorial writer. John Hay had started his notable career as a young, thin man in the service of President Lincoln at whose deathbed he had kept watch. In time, Hay went on to become Ambassador at the Court of St. James's and then Secretary of State in the Republican cabinets of both President McKinley and President Theodore Roosevelt. (At the *Herald Tribune,* Whitney works at his grandfather's desk.) On the other hand, Whitney's paternal grandfather became Secretary of the Navy in the Democratic cabinet of President Cleveland.

All these strands, and many more, come together in John Hay Whitney, the son of Payne and Helen Whitney from whom he inherited a fortune. The Jock Whitneys, a friend said, recently, are just about as "down-to-earth as any people can be with a quarter of billion dollars." The Payne Whitneys gave their son a healthy educational basis that included Groton and Oxford, with Yale in between. There he had a glorious time, and is remembered by some of (Continued on page 144)

MRS. WHITNEY IN THE NEW YORK STUDY WITH ITS FAMOUS PICASSO

Mrs. Whitney, a slight, attractive woman, is shown here standing in front of one of the four Whitney Picassos, "Plant de Tomates Devant Une Fenêtre," painted in 1944. (In starving France, Picasso ate the tomatoes.) At the right of this Picasso hang two small paintings, with the lower one, "La Plage," by Georges Braque. The upper one is a remarkable pencil sketch, "Grandstand," by Edgar Degas, drawn between 1869 and 1871 as a study for his "Le Faux Départ," a light-flooded painting of a running horse and this same grandstand. (The Whitneys own the painting as well.) In this same loved work room, there hangs a Utrillo over a mantelpiece on which stand the following: a bird of birdstone made by the Indians in Illinois about 1000 A.D.; a nineteenth-century Belgian Congo ivory figure; a small Greek sculptured horse, 700 B.C.; a bronze Egyptian cat, about 600 B.C. In other Whitney rooms there are paintings by Balthus, Hopper, Matisse, Pissarro, Manet, Redon, Bellows, Blake, Cézanne, Boudin, Chardin, Corot, Courbet, Daumier, Eakins, Gauguin, Van Gogh, Andrew Wyeth, Winslow Homer, Monet, Rouault, Whistler, Vlaminck, Gilbert Stuart, Vuillard, and John Singer Sargent, who once painted a portrait of John Hay, Whitney's grandfather, and also sketched in pencil Mrs. Whitney's father, Dr. Harvey Cushing.

CECIL BEATON



his classmates for his inquiring mind, his retentive memory, and his intellectual leadership. Although in his senior year Skull and Bones tapped him, he chose Scroll and Key. Now he is a Successor Fellow of the Yale Corporation, an enviable height for an alumnus.

As a rangy, friendly child, crazy about horses, Jock Whitney usually spent July and August in Saratoga Springs at the family's white clapboard house which he left in the grey morning mists to watch the early morning works of the horses, sitting on the rails with grooms, touts, jockeys. As an infant handicapper with his sister, he figured out on which horse their mother should make her daily maximum bet of five dollars during the glamour of the Saratoga racing season. Their mother, a beautiful woman with an appealing smile, had a flowing warmth, a charming informal kindness. "It was nice," someone said, "to warm your hands at her fire." Like Betsey Whitney, she had a talent for making shy people less shy. A poet, whose poems were published under her maiden name, Helen Hay, she had a habit in later years of reading her work to Mrs. Harvey Cushing, a friend whose daughter was Betsey Whitney.

In John Hay Whitney there is much of his father, Payne, a tall, sunburned, easy-going man who liked to have around him the most fascinating people of his times. So disparate were his interests that two buildings are named for him: Yale's Payne Whitney Gymnasium and New York Hospital's psychiatric division, just called Payne Whitney. To Payne Whitney, the ultimate companion was Peter Finley Dunne, a funny fellow who created that indelible political commentator, Mr. Dooley, an Irish saloonkeeper with the acumen of a wise wardheeler and the bite of a tsetse fly. (In Payne Whitney's will, he left half-a-million dollars to Dunne.) That habit of surrounding himself with fascinators held over for Jock Whitney who chose as an usher at his first marriage Robert Benchley, the master of the pulverizing non sequitur, a drama critic whose amusing criticisms carried exposed death rays.

The men around Whitney never are yes-men. He gets all the criticism he can stand from men he has put in positions to jump him, but he is fast on his feet. He likes to see around the corners of situations, to hear all the arguments, to listen with indecision and skepticism, to keep a closed mouth, and then make up his mind with what seems instant decision. He even likes folly. So spread out are his varied pleasures that he enjoys good works, pretty women, golf, shooting, bridge, paintings, horses, and the *New York Herald Tribune.* (Continued on page 194)



MR. AND MRS. WHITNEY IN THEIR DRAWING ROOM WITH ITS JOYOUS TOULOUSE-LAUTREC

This is a happy room, full of pattern and masterpieces. At one end, partnered by two Coromandel screens, vivid with sprawl and colour, hangs the Lautrec, "Marcelle Lender Dansant Le Bolero dans 'Chilperic.'" A witty, brilliant painting, it shows the dancer with her pink underskirts swirling, a black-stockinged leg raised. Shown in this photograph are two large blue Chinese frogs and an eighteenth-century clock. On another wall, unshown, hangs that great, delicate, entrancing Picasso, "Garcon à la Pipe," which might well have been called "Boy with a Flower Crown"; partly blue, this painting has giant pink flowers, fainting in the background. A third wall holds the gaiety, the vibrant impressionism, unshown, of Renoir's "Le Bal au Moulin de la Galette." On the fourth wall there is that international charmer, unshown, the Georges Seurat painting, "L'Île de la Grande-Jatte," a landscape of "striking aerial transparency." On small tables stand family photographs.

CECIL BEATON



AMERICAN SPRING—

FRESH COLOUR FOR THE PALE AND NARROW DRESS



Spring is a state of mind—it begins with the first day you wear something new and reviving. This year it could be a lean sheath of wool or jersey—pale and beigey, or the colour of a flower that blooms in springtime snow; a trim little suit belted with a tape of leather; a nifty topcoat of tric-trac checks. For new possibilities check here and on the next twelve pages. *Left:* Pale-turquoise wool dress taped with a flat belt of tan leather. The look is narrow; the skirt, a mock wraparound with a nice bit of ease. By Harold Levine, of Hockanum wool. About $90. At Bloomingdale's; Hutzler's; Woodward & Lothrop; I. Magnin. Laguna jewellery. Kidskin gloves: Crescendoe-Superb. *Right:* Sprout-green jersey—the dress spare but easy; the jacket brief with a tailored collar, flapped pockets. By Guy Douvier for the Arkins, of Orlon-and-wool jersey (Alamac fabric). About $125. Lord & Taylor; Blum's, Chicago; I. Magnin. Laguna beads. Brown kidskin gloves by Kislav: Best & Co. The hats on both pages: slick domed fedoras by Mr. John.

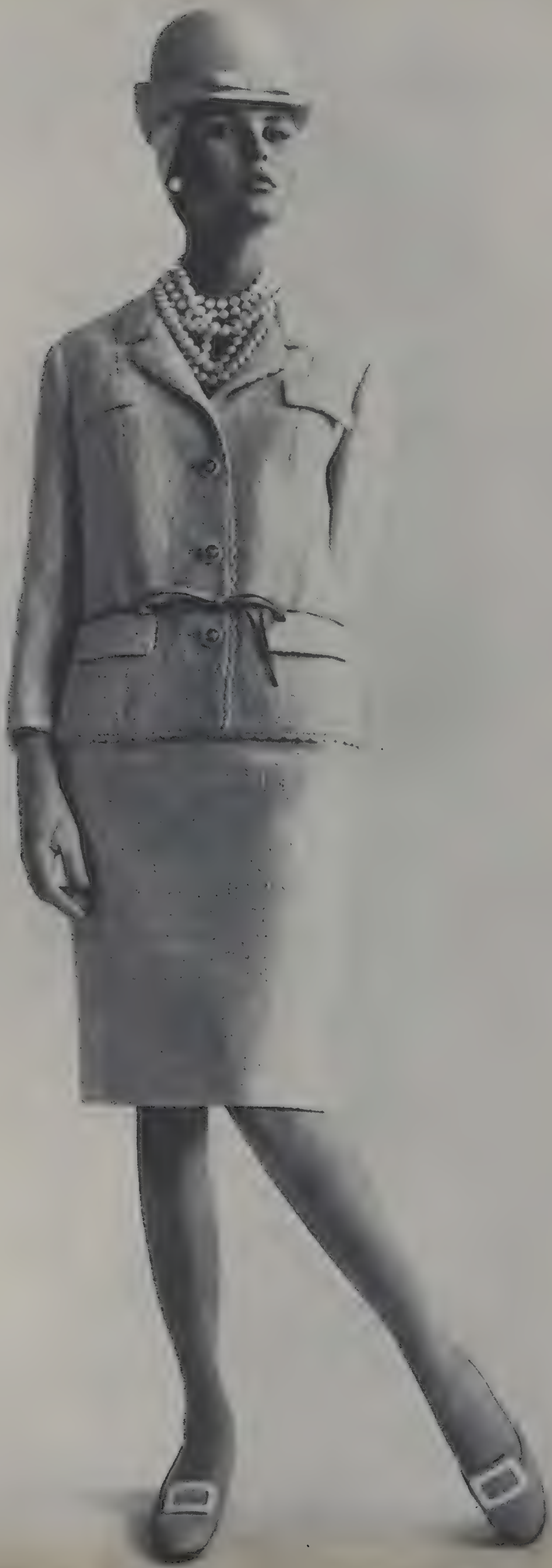




Jacketed dress to live in all summer, left. Pin tucks on the long-sleeved young jacket, more on the unsleeved dress. In the creamiest, crispest beige with a rough linen-weave, a summer's worth of freshness. By Louis Féraud, of Fibranne; about $70. Saks Fifth Avenue. Short white gloves by Kislav. Cream-white coat, lower left, in nubby wool tweed, narrow as a schoolgirl's reefer. With a small collar rolled away from the neck, sleeves right to the wristbone. By Mademoiselle Ricci. About $185. At Lord & Taylor. Cheese-coloured suit, below, moving beautifully through the spring, staying for summer. With eight black buttons closing the small, carved jacket; pocket flaps set precisely at the waist above a sharply pleated skirt. By Barberini. Of worsted and cotton. $110. Lord & Taylor. Richelieu necklace. The gloves by Wear-Right. Van Raalte stockings. Shoes by Newton Elkin. The belted suit, opposite, with four pocket flaps, scalloped braid edges. Basket-weave wool in a pale whitened beige; we added a tape of leather at the waist above a narrow skirt. By Handmacher. About $75. At Altman's; Wanamaker's, Phila.; Halle Bros.; Stix, Baer & Fuller. Marvella necklace. Fuchs gloves. Shoes by Golo. The hats on both pages are by Mr. John.







AMERICAN SPRING—
THE PALE AND NARROW SUIT,
THE CREAM-WHITE COAT

PENATI

AMERICAN SPRING—
CHECKED COATS BELTED,
BUTTONED ON THE SIDE

Checks and a lash of patent, left, strapped low at the waist of a coat with fresh, rounded narrowness. Inside it, a skirt of the same checks—black, brown, and white silk-and-cotton, a white sleeveless overblouse of slubbed silk. By Kasper for Joan Leslie; about $125 at Miss Bergdorf of Bergdorf Goodman; Julius Garfinckel; Rich's; J. W. Robinson. Laguna necklace. Shalimar gloves. Adolfo hat. Coiffure: Ara Gallant of Garrison-Ramon. Domino checks, fastened on the side, this page. Skimming close to the body, side-closed with big black buttons, a wonderfully precise coat etched in the whitest checks on black wool, with a rolled collar unjoined at the front. By Christian Dior-New York; at Saks Fifth Avenue; Gidding-Jenny; L.S. Ayres; Harzfeld's. Marvella bogus pearls. Gloves: Wear-Right. Mr. John hat.







AMERICAN SPRING—
CHECKED SUITS
HELD BY A TAPE,
FLAPPED WITH POCKETS

Plaided checks, far left. Brown-and-grey on a swingy suit with a single breasted jacket, short raglan sleeves, a tape of cheese-white leather above a pleated skirt. Jacques Tiffeau for Tiffeau & Busch. Of wool and mohair. About $215. Saks Fifth Avenue; Nicholas Ungar. Tattersall checks, left. Black-and-white wool suit, with a straight easy jacket bow-tied at the neck, tape of pale leather at the waist; the skirt slightly gathered. Worn with a jaunty matching fedora. By Zelinka-Matlick of Anglo wool. About $115. Bonwit Teller; Dayton's; I. Magnin. Viola Weinberger gloves. This page: Philippe Bottier beige kidskin sling-back shoes. Belle Sharmeer stockings. Flap of pockets, below, on a small-jacket suit in grey-and-white wool checks; the fresh white collar. By Buddy Bates. About $100. Bonwit Teller; Jordan Marsh, Florida. Richelieu necklace. Golo shoes. Spanking red-and-white wool checks, right, with a neatly rolled collar above a bias band down the front, pocket flaps on the hipbone, narrow tape belt. By Frechtel; about $235. Lord & Taylor; Harold's; I. Magnin. Earrings by Marvella. Gloves by Kislav. Stockings by Van Raalte. Philippe Bottier shoes. All hats, these two pages: Mr. John.





AMERICAN SPRING—
THE BELTED WHITE SUIT

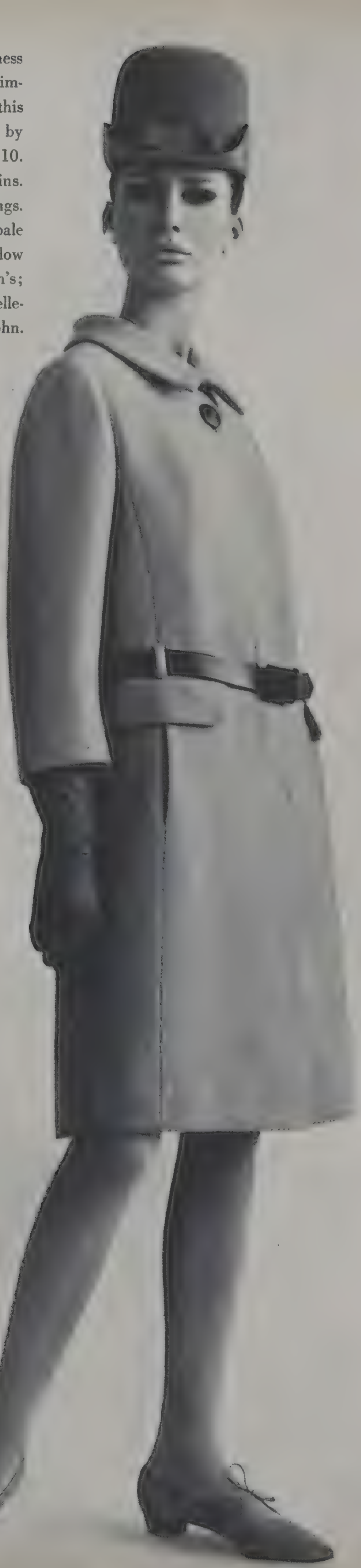
White-on-white tweed, with pleats, left. Pale and narrow suit in two shades of cream-white, the jacket straight, correct, tidily belted through slots. Then, the skirt springs into action—aided by two deep, easy-moving pleats. By Davidow, in British Linton wool tweed. About $215. At Bonwit Teller; Julius Garfinckel; Montaldo's; I. Magnin. Fake pearls by Bergère. Gloves by Shalimar. Stockings by Van Raalte. Cream-white twill, easy manners, right—the look of narrowness that's never straitlaced. Three-button jacket, flap pockets; straight skirt; polka-dotted blouse in navy blue and white. We belted it with a cream leather thong. Suit by Lilli Ann, in wool whipcord; about $110. At Saks Fifth Avenue; Lazarus; Frederick & Nelson. Vendôme fake pearls. Ben-King belt. The stockings by Berkshire. The bowler by Mr. John.

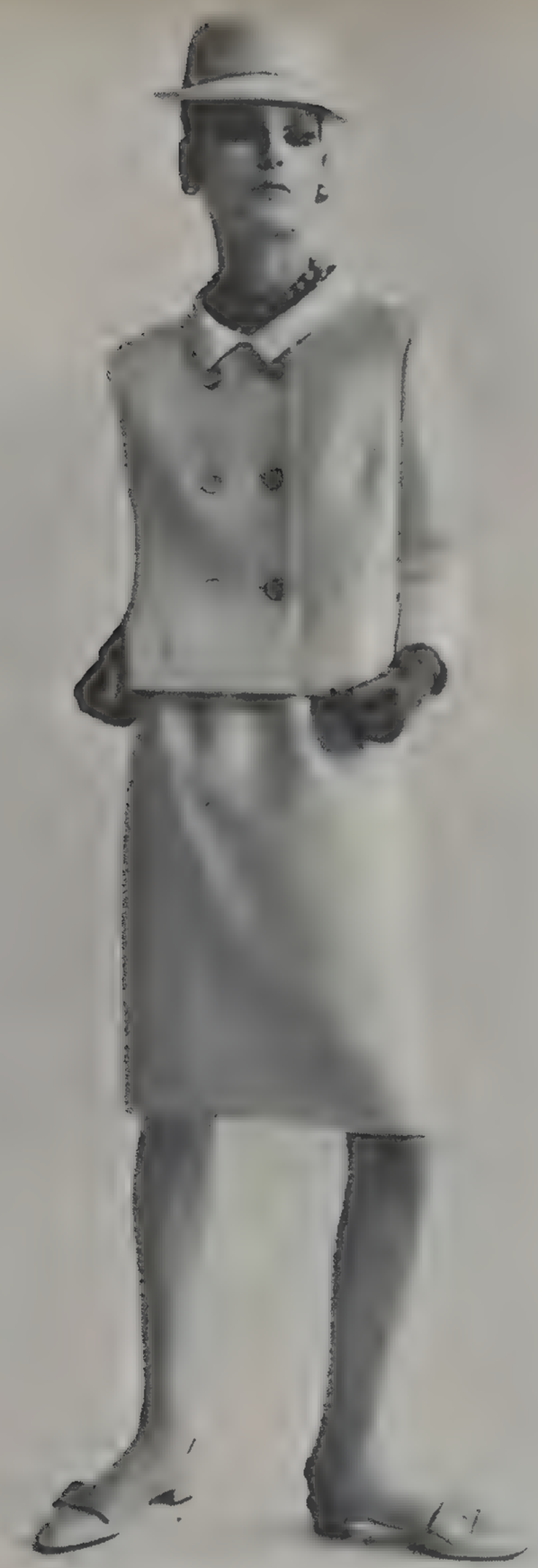




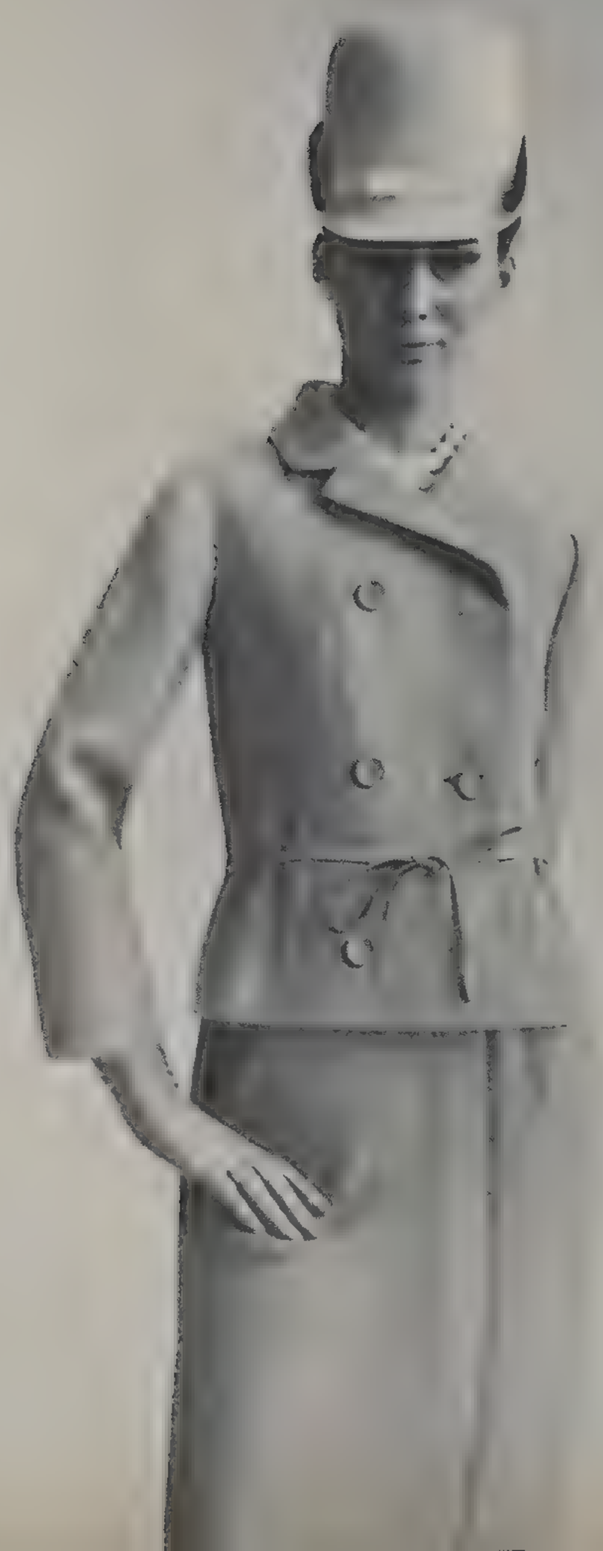
AMERICAN SPRING—
PALE NARROW COATS,
THE EASY SET OF LOW BELTS

Neat young topcoat, left, straight lines, belted. A touch of roundness at the collar, a little curve to the raglan shoulders, an essential primness that comes on beautifully young and feminine. More of this look: the high narrow fedora idea with close-folded brim. Coat by Dan Millstein, of pale-blue wool (Anglo fabric); about $110. At Bonwit Teller; Wanamaker's, Phila.; Hudson's; Roos-Atkins. Necklaces by Marvella. Gloves by Shalimar. Van Raalte stockings. The narrow coat, low leather belt, this page. A lean carving of pale wheat wool twill with one button, a fly front, a leather belt set low above flapped pockets. By Zelinka-Matlick; about $90 at Altman's; Miller & Rhoads; Harold's; Sakowitz. Viola Weinberger gloves. Belle-Sharmeer stockings. Both pages: shoes by Golo; hats by Mr. John.





The rounded collar that doesn't meet, opposite, stopping at seams that curve around the wonderful shoulders of a two-piece dress of beige ribbed silk-and-worsted. The skirt that's so good now—straight, with disciplined little folds of fullness. By Cooper-Couture; about $185 at Bergdorf Goodman; Bramson; Frost Bros.; Frederick & Nelson. Laguna necklace. Aris gloves. Emme hat. Cool, pale, narrow, upper left, a three-piece suit for the best of spring and summer, with a straight, emerald-cut jacket, eased skirt, a square-neck overblouse. By Hannah Troy, of beige rayon-and-linen; about $185 at Bonwit Teller; Wm. H. Block. Kayser gloves. Berkshire stockings. Emme hat. Philippe Bottier shoes. Suit with a fly-front side, lower left, that edges the double-breasted jacket, continues down the skirt. The collar, a deep roll; tied tape belt added. By Christian Dior-New York, of beige wool crêpe. At Bonwit Teller; L. S. Ayres. Hat by Mr. John. Gloves by Lanolav.





PENATI

AMERICAN SPRING—
THE TWO-PIECE
DRESS FOR TOWN,
THE STRAIGHT SUIT

AMERICAN LEGS
IN INDIAN PANTS—
RAJAH TUNICS

RUBARTELLI



Rajah tunics in linen and twill—high, close, small; over narrow Indian pants that crush slightly, like a sweater, at the ankle. Clean-white linen rajah tunic, opposite page, buttoned high with small golden balls. Great on American legs: charcoal-and-black striped cotton pants like Indian Choori-Dar trousers. The tunic of Moygashel linen. Costume by Rudi Gernreich. About $150 at Henri Bendel. Back-zipped tunic of black twill, this page: slashed to the waist, a neat row of gilt buttons on the wrist. Over narrow, ankle-hugging pants of white pin-tucked cotton batiste. Tunic of rayon and silk. By Rudi Gernreich. About $150. At Henri Bendel. On both pages: earrings by K.J.L., Henri Bendel; shoes by Golo; turbans by Adolfo.

AMERICAN LEGS—
SWEATERS
TO MATCH

RUBARTELLI

U.S. fashion naturals 1965: snug Paisley sweaters slicked into short hip-slung skirts, legs to match. Black-and-white Paisley, opposite page, matching jersey sweater and stockings—marvellous leggy proportion with a grey wool flannel skirt pleated short and wide. All by Sportwhirl. Ban-Lon top and stockings, in nylon jersey, about $26 the set. Skirt, about $12. Shoes by Golo. Hat by Adolfo. Paisley riot of hot pink, this page, shot through with enamel yellow, a dash of green—jersey sweater and stockings worn with a short pleated skirt of beige linen. All by Sportwhirl. Ban-Lon top and stockings, in nylon jersey (Soptra fabric). About $26 the set. Skirt, of Irish Looms fabric, about $12. Tops, skirts, and stockings on both pages, at Saks Fifth Avenue; Dayton's; L. S. Ayres. Shoes by Golo.

Popcorn stitching, popcorn colour, this page—long-sleeved sweater and long-stemmed stockings in off-white wool; the short grey-flannel skirt, threaded at the waist with beige leather. Sweater by Jane Irwill. About $17. Wool skirt by Sloat. About $35. Bonnie Doon stockings. All: Saks Fifth Avenue; Hutzler's; Rich's; Sakowitz. Grandoe gloves. Beige suède shoes by Pappagallo. American legs in knee-socks, opposite page, grey-and-white striped; matching wool skimp-sweater tucked snugly into a knee-baring kilt of grey wool. Sweater by Geist & Geist. About $12. Skirt by Sloat. About $70. Bonnie Doon knee-socks. All at Saks Fifth Avenue; Halle Bros.; L. S. Ayres; Harzfeld's. White leather pouch by Greta. Shoes by Golo. Both pages: Mr. John hat.



AMERICAN LEGS—
SWEATERS
TO MATCH

AMERICAN LEGS COVERED— WHITE TWILL PANTS FOR DAY...LONG PRINTED COTTON FOR EVENING

American right down to the ground: the look of long legs in trousers lean as pipestems — the sweep of gentle skirts to the floor. Pants turnout in white, right; double-breasted wool twill coat— with a neat roll of collar, narrow welt seams. Worn over cuffless trousers in the same diagonal wool. By David Kidd for Jablow; about $215. At Saks Fifth Avenue; Neiman-Marcus; Frederick & Nelson. Mr. John hat. Soft drift of cotton mull, opposite, light as an evening breeze beneath a sweeping green silk coat lined in the same fresh print. In pink, purple, and green on white, with a close little bodice buttoned above an eased skirt. Both by Vera Maxwell. Dress of Stoffel cotton from Galey & Lord. To order: Bloomingdale's; Hudson's; Stanley Korshak. Shoes by Capezio.









Here and on the next two pages: white at its most adorable. Immaculate, crisp, wonderfully pristine. White batiste panels, left, tied with pink pussycat bows and wheeling out, here, over nothing at all. It's just as appealing worn over its own nightdress. About $30. Coat about $50, of cotton batiste. A fall of white cloqué, above, edged in white daisies, long sleeves pushed up high on a pretty curve of arm. Pink velvet bows in front. About $35. Dacron, cotton, nylon (Galey & Lord fabric). Lingerie, both pages: Iris. Lord & Taylor; Marshall Field; Neiman-Marcus; I. Magnin.

WHITE THROUGH THE NIGHT— THE FRESHEST NEW LOOKS



Tiny white tunic, above, short as a wrapped towel. It laces with minute blue bows on the hips—just barely covers a smidge of bikini pants. By Iris. About $23. Fortrel and cotton. Tunic and pants at Lord & Taylor; Marshall Field; Neiman-Marcus; I. Magnin. Tiers of white batiste, right, like a christening dress, deeply embroidered, lined with the faintest wash of pink; streamers of pale-pink satin ribbons tied at the sides. Worn over little bikini pants. By Iris. About $25, of cotton. At Lord & Taylor; Marshall Field; Neiman-Marcus; I. Magnin.

WHITE THROUGH THE NIGHT



PENATI







BEAUTY BULLETIN

Make-up report to Americans . . . a tour through the beauty ideas catching the country by surprise . . . .

When Columbus discovered America, very few of the cosmetics departments in the larger shops stocked fake eyelashes. "Naturally, only people in New York and Los Angeles would have worn them anyway." *Naturally.* . . . That fake eyelashes are for flashy types and not for real people has been a notion hovering about since forever, it sometimes seems. But square that, if you can, with the comment made to us recently by the owner of a distinguished specialty shop in Portland, Oregon: "We've been doing a good job with fake eyelashes *for the past ten years.*". . .

When the Pilgrims landed, very little if any of the cargo on their manifest was thought to include beauty aids. And even now, New England is held to hold puritanical views about make-up. Does that check? It does not. In no part of the country is there so much cosmetics-spending, per capita, as there is in the New England region. In Massachusetts alone, this comes to something like $15.94 per head, per year—and that includes everyone. (New York is second fiddle. Delaware, third. Nevada is the fourth biggest per-capita cosmetics-spender; California, fifth; and crowding Illinois for sixth place in the cosmetics derby is Idaho.) . . .

When Vogue's zebra-eyed cover appeared on the newsstands last September 15, New York City was quite vocal in questioning whether anyone in her right mind would wear a make-up that walked so deliberately on the wild side. (The zebra make-up was, in fact, an experiment—an exploration into the use of the face as an arresting design in fashion; a feeler toward the day when one might choose a dress as an accessory to a special make-up.) At the salon where the idea was developed, however, requests for the recipe poured in from all over the country. An auditing of mail revealed that Tulsa and Dallas, with their taste for fresh fashion, were particularly game to give stripes the eye. . . . *(Continued next page)*

The great new eyelash sweep Fluttering across the page at left, the biggest news in eye make-up: a swarm of fake eyelashes for any woman who wants to wear them—neither mannequin nor stage actress nor member of Screen Actors' Guild need she be. . . . Right alongside mascara, lipstick, and their other famous goodies, the beauty giants are now issuing fake eyelashes for civilians; for anyone who wants a better chance at beauty than she was born with. . . . Photographed here by Penn: eyelashes from Elizabeth Arden, Max Factor, Revlon, Scandia, Erida; from the famous Evelyn Marshall, who's been up to eyelashes for years; Janus Mann (duotones).

PENN

BEAUTY BULLETIN

(Continued from preceding page) Convinced that the national appetite for make-up news is well beyond anything the beauty brains might have hoped for, we did a fast cross-country tour of local likings, and learned: Miami, at this moment, wants "anything you can brush on." Softer, more natural make-up is what's known as very hot there. And the bulb-circled make-up mirror appears to be considered not just pleasant beauty hardware, but rather, investment property in Florida. . . . In Atlanta, they're going to a much more porcelain make-up. Of the only three pearly white foundations we know of, two sell outstandingly well in Atlanta, where they're used under a regular foundation. . . . Everywhere, face powders are paler or colourless. . . . In the Southwest, women are moving toward an almond-shaped eye as against a round or square eye. In Phoenix, strong eye make-up colours are reported to be doing better than not; better than the beiges the rest of the country likes. . . .

All the Southwest is said to like a frosted or iridescent make-up look; one maker claims "they wear it starting early in the morning and all through the day in California. . . . They like the way it shimmers in the sun." Only in New York City has there been a real awareness of lipstickless-ness, we're told by the people whose fortunes stand or fall on national lipstick sales. But in New York as well as in Dallas, there is now a strong distinction between day and night make-up, and even the mod creature who wears a bare mouth by day, puts on a dazzling lipstick (as well as a whole special evening make-up) after six. "Otherwise, you look just too *triste*," is what one of the breed told us. . . .

New Orleans reports a fair-faced make-up with pastel *(Continued next page)*



The eye make-up that can't make a mistake

Each American woman to her own eye make-up device . . . that's the rule at present. But for the woman for whom eye make-up isn't all that simple, the good news is that Revlon has done up a powder eye-shadow compact with a silky, pouf-y brush. In one fast sweep of the latter, eyes can be "set" and highlighted as above—the blending's subtle, no trick at all; it can't miss. Ready in shades from soft white to the taupes and blues, Brush-On Eye Shadow is the newest neatener on the eye scene. More about it, page 60.



LOOK FOR NEWS LIKE THIS, THIS YEAR: LIPSTICK OVERHAULED FOR MORE GLISTEN, SURER FIT . . . BUT THAT'S NOT ALL: LOOK FOR LIPSTICKS THAT TREAT THE MOUTH TO A MOISTURIZING BATH, AS HERE IN THE CASE OF REVLON'S NEW MOON DROPS MOISTURIZING LIPSTICK. . . . THIS SHADE, BARE BEIGE—ONE OF THE TWENTY SHADES FORMULATED IN A MARATHON LABORATORY FEAT WOMEN CAN'T FAIL TO APPRECIATE. . . . COTTE DE DIAMANTÉ, AND BRACELETS BY BRANIA, TO ORDER AT LORD & TAYLOR.

FENN





BEAUTY BULLETIN

(Continued from preceding page) eye shadows and a light rosy lipstick. Washington, D.C. is cautious about dramatic make-up in general; likes delicate colours, gentle looks. . . . To everyone's amazement, a pink eye shadow has managed to become a notable success across the country. Significance? There is no more sophisticated eye-shadow concept than pink above the eyes. Other sophisticated doings doing surprisingly well at last check were yellow lipstick and a pistachio green one—about the latter, the maker said, "Green is the second biggest seller in our line.". . . Also among the offbeats is a mauve make-up base. Dallas is high on this shade, it seems; uses it to kill the yellow residue of a fading suntan. . . . In Phoenix, they use a moisturizing lotion as a make-up in itself. Gleam is what they're after; and with this shining skin, bright coral lipstick is the big thing. . . . Southern California likes gloss too—on the face and mouth. . . .

University towns are where the medicated make-ups are especially big sellers, and that figures. But what was never figured was this: when one make-up company brought out an iridescent white cream highlighter in a tube, the Middle West couldn't get enough of it. Michigan reordered within days. . . .

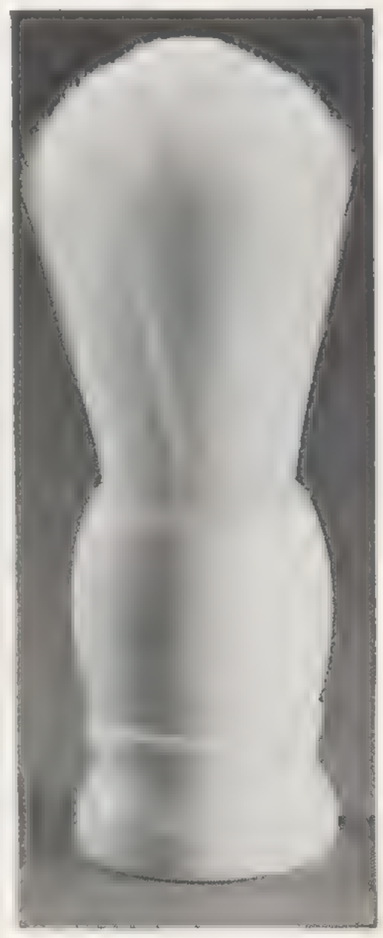
Everywhere, white eye make-up is moving at the speed of light; it's as basic to a smart American make-up as a little white dress is to a smart wardrobe. . . . In Los Angeles, beige is what they like in make-up; they like bronzed make-ups and silvery beiged mouths with lip gloss. . . . Maine, would you have guessed, is also big on lip gloss. Whether over or under lipstick, we're not sure. . . .

In Honolulu, they use spray shower oil on their faces when they shower, and they shower a lot. . . . Kansas City, it's reported, is immensely responsive to "chic make-up," by which this sort of thing is meant: eye emphasis in the shades and patterns that are the newest things to come along; the blushers used as they should be. . . . Despite its toe-dragging as far as make-up experiment goes, Washington, D.C., has snapped up the idea that two lipsticks are needed to colour one mouth; they buy and use two lipsticks simultaneously, one lipstick maker reports. . . . Minneapolis and Denver have shown "a striking interest in fake eyelashes.". . . Rochester and Toledo responded to a make-up designed to bring the face up to date with one's hair colouring. . . .

The clean-skin message seems to have got itself across, across the country. Boston and San Francisco like gilded make-ups, and when you wear gilded make-up, you cleanse your skin like mad. . . . Liquid cleansers are moving well. The rinses absolutely necessary to complete the cleansing job are making themselves understood. . . . Brush-on eyebrows have swept the country; "you can't make a mistake with them.". . . New York and Chicago like gold eyeliners. . . . Greasier lipsticks are liked all over the U.S.A. . . . And the whole country has shown a response to preparations aimed at helping oily skin (newest of these, an antiperspirant to put on the face before make-up). . . . Next thing: one cosmetics house, fascinated with the regional differences among the country's skins, is coming on the market with products adjusted to regional conditions—hard water, unusually sere winds, et cetera. . . .

DESCRIBED AS "A DIVINE LITTLE SOMETHING OF A MAKE-UP" BY CHARLES OF THE RITZ, THIS IS CALLED BASIC PINK. IT'S A LOOK. AND A LOOK MEANS: A MAKE-UP THAT'S MORE THAN A SINGLE GOODIE: IS, INDEED, SEVERAL GOODIES THAT PERFORM TOGETHER FOR AN EFFECT. BASIC PINK LIPSTICK IS A TEAROSE LIGHTENED AND LIVENED BY YELLOW. BASIC BEIGE EYE SHADOW IS PINKED UP ENOUGH TO NUANCE THE EYES. BASIC GREEN EYELID MAKE-UP IS A DARK, FOREST GREEN FOR A CHANGE—DARK ENOUGH TO USE AS YOU'D USE BLACK, BROWN, OR TAUPE, BUT MORE ADVENTUROUS. . . . ALSO BASICALLY PINK: THE DAHLIA NECKLACE BY JACK GILBERT AT LORD & TAYLOR; I. MAGNIN.

PENN



LIFE SIZE, AT RIGHT: A SNOWY NEW COMPLEXION BRUSH THAT'S PART OF A TREND TOWARD NEW FORMS OF FACE CLEANSERS, NEW BRUSHES TO MAKE THEM WORK—DEEPLY, GENTLY. THIS BRUSH, FROM GERMAINE MONTEIL, TO ACCOMPANY HER LIQUID CALLED SUPERCLEAN, OR TO USE WITH THE VERY FINE SCRUB POWDER SHE CALLS BEAUTY BEADS.

THE YOUNG JOYOUS LIFE

OF MR. AND MRS. S. CARTER BURDEN, JUNIOR

BY VALENTINE LAWFORD
PHOTOGRAPHS BY HORST

Tall windows in the eastern façade of the Dakota apartment building fill the Carter Burdens' airy drawing room with morning light. Crimson velvet curtains frame a far-flung view—fairest at sunset—of Manhattan's basic rocks and turf and trees, Fifth Avenue's distant ramparts, and endless reaches of sky. On lofty, ice-blue painted walls, contemporary canvases are like additional windows on to an alternative world of the mind.

For Carter and Amanda Burden, who were married last summer, their apartment is a paradise within a paradise. It is a joy for them to stay at home in the spacious rooms that they are furnishing; and an equal joy to sally forth together, above all on weekends, and explore the city spread out below.

S. Carter Burden, junior, at twenty-three, has the kind of physical appearance once regarded as traditionally American—sure but sensitive eye, generous forehead, limber body, long back, and perennially outdoor colouring—which, as a type, the imagination associates with certain young men of a century ago who traced rivers to their source, or gave their names to a plant species or a peak.

Although he was brought up partly in California and preserves a fresh approach to New York life, Carter Burden was educated in East Coast establishments. Earlier than most of his kind, he was acclimatized to contemporary painting and sculpture. His uncle is William A. M. Burden, United States Ambassador to Belgium at one time, but better known as an intrepid art collector and President of The Museum of Modern Art in New York. Carter Burden's father has had published books of his own photographs, notable for their technical ability and the quality of their thought. Some years (Continued on page 183)

THE BURDENS

Alight with the pleasure of their own company, Mr. and Mrs. Burden were photographed, in their new drawing room—brightened by modern paintings, warmed by antiques, and made radiant by its owners' spontaneous sense of joy.

HORST



THE BURDENS on the balcony, *above*, overlooking Central Park. *Right:* The drawing room, a beautiful, brilliant ice-blue colour, contains as many fresh colours—compatibly—as a cutting garden.

HORST







THE BURDENS

ago, Mr. Burden, senior, commissioned the then comparatively unknown Richard Lippold to create a "Trinity" for the chapel of Portsmouth Priory, where his son and namesake was then at school.

As for Amanda Burden, at twenty she has a poetry of hair and eyes, complexion and bone structure that delicately declines to be translated into prose. It would be simpler, and true enough, to say that her looks recall those of her mother, Mrs. William S. Paley. But Amanda is one of those daughters of famously beautiful women whose own beauty is anything rather than a more or less successful reproduction of the maternal model. A friend of hers provided the nearest approach to a passable description: "She looks like a gazelle whose mother was a flower, don't you think?"

Amanda Burden's youth was as favoured as her husband's. Candidly attached to her father, Stanley G. Mortimer, and his second wife, a daughter of Averell Harriman, she looks back on her girlhood at the Paley house at Manhasset with becoming gratitude. Her stepfather's understanding and intelligence were as much a part of the background of her formative years as was his collection of (Continued on page 192)

THEIR LIBRARY

The library, in which Mr. and Mrs. Burden were photographed *above*, and *left*, is, when they are alone, their living room. Against books, beaming red walls, and a Portuguese flowered carpet are a time-spectrum of attractive things. In the cabinet (one of a pair) on the wall, stands part of Mr. Burden's collection of French and English tin soldiers. Above the cabinet, one of a pair of ancient Chinese camels; below it, a Renaissance bronze figure. On the mantelpiece there is a sculpture by Giacometti, and, in front of the books, a study by Graham Sutherland. The sum: a wealth of meaning and interest, a purpose of eye that seem almost uncanny in a household so new, so entrancingly young.

HORST



THE BURDENS

Above: Mr. Burden, relaxed in a tall, eighteenth-century English chair in the drawing room.



Above: In the entrance hall, a painting by Francis Bacon after Velázquez's portrait of Pope Innocent X.

Right: Mrs. Burden, wearing a dress of checked wool and white organdie, in the drawing-room doorway, next to a towering screen of antique Chinese paper.

Below: In Mr. Burden's dressing room, his slippers, and, on a black carpet, an amusing "ten-dollar" rug.

HORST



Above: Mrs. Burden arranging armloads of flowers for a dinner.

Below: Mrs. Burden in her bedroom, light, creamy, and, like the other rooms, filled with flowers.









MAN RAY
A SECOND FAME: GOOD FOOD

BY NINETTE LYON

If popular imagery had not rigged up Merlin, Prince of Enchanters, in a conical cap and a long beard, one could easily recognize him in the features of Man Ray, who is usually capped in a Basque beret, his round eyes behind spectacles, his look, piercing, intelligent, malicious, his nose as pointed as a gun carriage. Everything that comes within range of his fingertips takes on another life, a different sense.

In his Paris studio near Saint-Sulpice where Man Ray lives with his wife, Juliet, every object is an invention, every corner a discovery for the eye and spirit of the curious who venture there.

It is the royal kingdom of Dada. From an enormous hangar, Man Ray has made a sorcerer's den. The kitchen, bathroom, and bedroom are skillfully partitioned, their intimacy guarded by curtains of jute. Among the many pre-Columbian and Dadaist objects stands a screen decorated with the theme of "The Twenty Days and Nights of Juliet," and dangling overhead, a mobile composed of a flight of wooden coat hangers.

Although the kitchen is simple, the kitchen idea is everywhere. A square potato cutter standing on a plate becomes an ashtray for unsnuffed-out cigarettes. By removing the handles and the interior bar of a pastry roller, Man Ray has made a lamp, its electric cords invisible. A wooden egg pierced with a brochette appears ready to be nibbled on.

Humour has always been a factor of Man Ray's inventive spirit. In 1921, for his first Dada exhibition in Paris, he showed a flatiron, its base stuck with upholsterer's tacks. During the thirties, when he exhibited with Dali, Max Ernst, Giacometti, and other Surrealists, he once put wheels on long sausages and paraded them on a leash. A loaf of French bread which Man Ray covered with a coat of blue enamel turned up as *pain-peint* (painted bread) in a gallery on the Faubourg-Saint-Honoré in 1959.

"I once invented a Dada recipe," said Man Ray. "Take a jar of olives, throw out the olives, and replace them with steel ball bearings. Put the jar on the kitchen shelf. That is, like all the objects I make, in the spirit of conserving food."

"Then you like conserves?"

"I detest conserves. All during my childhood, I ate far too many salty tinned foods. Now, I have abolished salt from the kitchen. I try to preserve the natural perfume of food. Basically, I am a vegetarian and lazy. I eat meat only from grazing animals. Never lion. Boiled beef and meat stews give me the impression that the beast has been twice killed, first at the abattoir, then in the kitchen. Upon my arrival in France, I came upon French cooking with a perplexity that rapidly changed to enchantment. I remember especially a trip to the Bordeaux region when I mistook bobolinks for prunes and discovered quail with raisins, which is still one of my favourite dishes.

"Oriental food appeals to my lethargy. Everything is already cut, tender, scented. To me cooking is like paying court to a woman. The pleasure derives from a certain collaboration, otherwise it's too tiring. Ingredients should be cooked rapidly, two or three minutes for vegetables. In that way they retain their vitamins."

"Vitamins! You are really very American," I said.

Man Ray bristled. "In New York, I suffer—the food has so little taste. In some of the more exotic restaurants, everything is marvellously spiced and tempting. First of all, you are offered an enormous Daiquiri in a pineapple husk or a coconut shell. After that, of course, one can appreciate nothing. But I did like the curry of lamb served on a large individual palette with small hollows carved into it for the condiments—Indian chutney, shredded coconut, spices.

"I have a ghastly recollection of having invited a visiting American friend to a restaurant, La Méditerranée on the Place de l'Odéon, where many Americans go. Thinking it would please her, I ordered Belon oysters. She poured ketchup all over them. I thought the owner, Jean Subrenat, was going to faint. . . . Personally, I seek the subtle flavour, the perfumed taste—China tea served à la dry Martini, with simply a zest of lemon. Sometimes I imagine sublime desserts, such as profiteroles covered with tangerine cream and topped with bitter chocolate."

At their house, Juliet Ray who does the cooking is perfectly at home in this surrealistic fairyland. But if she reads cookbooks like novels, she cooks by instinct, depending on inclination and what she has at hand. "One must not work too hard at it," she said while improvising, in her small infrared oven, a loin of pork marinated in bourbon. "For a roast to be particularly crusty, it should be varnished in a choice of honey, moist sugar, molasses mixed with soya, lemon juice, vinegar or white (Continued on next page)

The first fame of Man Ray is painting which has been mixed in his long life with photography and his exhilarating bouts with Dadaism and Surrealism. In 1921, Man Ray, who had been born in Philadelphia, arrived in Paris where he has remained for the most part. There he joined up with the Dadaists—Marcel Duchamp, Jean Arp, Paul Eluard, Tristan Tzara, and with André Breton, a founder of Surrealism. With random, lunatic ferocity, the Dadaists gaily showed their antagonism to the established order, admired the accidental in art, carried over into everything they touched an enormous hilarity. Of them all, only Man Ray who had come to photography by chance was a photographer; his rayographs, his haphazard films, his portraits have in some degree put almost all photographers in his debt. Early on, Marcel Duchamp realized that Man Ray was a "JoyousJokerReveller." Now Man Ray's paintings, constructions, photographs, his giddy jokes are in museums, part of the history of art. (This spring his drawings will be exhibited in Milan and Berlin.) In the photograph, opposite, *Man Ray is shown with one of his Dada machines, more a joke than a smoke. This superb absurdity stands now in the Paris studio where Man Ray lives with his American wife, Juliet. There they cook, there he wrote his autobiography,* Self Portrait, *violent, funny, free-wheeling.*

ROBERT FRÉSON

wine, and spices."

Juliet and Man Ray especially like roast suckling pig surrounded by kasha and a compote of apples. One of their favourite salads: raw mushrooms, finely foliated, seasoned with fresh cream, lemon juice, mustard, chopped herbs, and pepper—to which young, sweet, sliced red radishes can be added.

"If you want a tag line for your article," said Man Ray, diabolically, "I will tell you the story of a Hollywood movie man I once knew, but whose name I have forgotten. When the war broke out he had an enormous refrigerator installed in his basement which he filled with every imaginable kind of provision, fifty sides of beef, and enormous quantities of chicken. Later he died of gluttony."

Here, five recipes from the collection of Juliet and Man Ray.

Quail with Raisins for two

2 large or 4 small quail, larded
Salt and pepper
½ cup seedless white raisins
3 ounces salt pork, diced
4 tablespoons butter
12 tiny white onions, peeled
2 teaspoons meat glaze
8 button mushrooms
3 tablespoons pine nuts (optional)
¾ cup light beef bouillon

Season the quail inside and out. If they are lean, lard them. Soak the raisins ahead of time in warm water to cover for two hours. Drain and dry well. Dice the salt pork and plunge into boiling water for one minute. Remove from the water and dry. On the top of the stove melt the butter in an ovenproof cocotte. Add the salt pork and onions and brown lightly. When they are golden, add the meat glaze. Stir to dissolve. Cover the cocotte and simmer on a very low flame for fifteen minutes. If the onions stick, add a few drops of water. Add the quail and brown, turning the birds to brown evenly. Add the mushrooms, the raisins, the pine nuts. Cover and cook seven to eight minutes. Add the bouillon and deglaze the casserole; bring to a simmer, cook for eight minutes and serve.



Juliet's Kasha

¾ cup whole buckwheat
2½ cups boiling water
1 egg yolk
½ cup butter or rendered chicken fat
1 chicken bouillon cube

Place the buckwheat in a fine strainer and shake until all small dustlike particles fall out. Never wash it. Place the buckwheat in a large heavy skillet. Heat, shaking the pan. Beat the egg yolk and mix with the buckwheat with a wooden spoon until it is well coated with egg and each grain is separate. Dissolve the bouillon cube in the boiling water and pour over the groats. Add the butter or chicken fat and simmer fifteen minutes. Add a little more butter or fat and serve.

Profiteroles Man Ray

¾ cup water
⅔ stick butter
¾ cup flour, sifted
1 pinch salt
1 teaspoon sugar
3 large eggs

Bring the water, butter, salt, and sugar to a boil in a good-sized saucepan. Remove from the fire and dump the flour into it. Stir vigorously and return to a low flame. Keep stirring hard until the dough makes a ball in the centre of the saucepan. Remove from the fire and add the eggs one by one, beating briskly with each egg. The dough should be glossy and elastic. Preheat oven to 375°. Oil a cookie sheet. Pack the dough into a pastry bag and squeeze out thirty-five to forty mounds, each the size of an olive, onto the sheet. Leave a good inch of space between mounds for profiteroles to swell. Bake for fifteen minutes or until no moisture shows on puffs. Prick with a fork for steam to escape.

Tangerine Cream

1 cup milk
2 tangerines
4 egg yolks
¾ cup superfine sugar
⅓ cup flour, sifted

Place the milk and rind of one tangerine in a saucepan. Bring slowly to the boil on a low flame. Remove tangerine rind. In a bowl beat the yolks and sugar until nearly white and thick. Add the flour, little by little, and the hot milk alternately, stirring briskly. Replace the mixture on a very low fire and stir until it boils and thickens. The flour prevents eggs from curdling. Add the juice of the two tangerines and pass through a fine strainer. Stir the cream frequently while it cools to prevent skin from forming on the surface, or add a little cream.

Chocolate Sauce

5 ounces bitter chocolate
½ cup sugar
1 cup water
3 tablespoons butter
2 teaspoons cornstarch or arrowroot, diluted in
3 tablespoons cold water

Heat the chocolate and the sugar in the water until melted. Add the cornstarch and the butter. Cook a few minutes stirring until smooth and creamy. Add a little boiling water if needed.

Split the profiteroles, fill with the tangerine cream, and arrange in a mound on a platter. Pour a little of the chocolate sauce over them and pass the remainder in a sauceboat.



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NEW COMPLETE
BOOK OF ETIQUETTE

Stuart Hall
Kansas City, Missouri

David Smith, Sculptor

(Continued from page 135)

ground for making an essential contribution to modern art—with its proper obsession with the nature of the medium—as could be imagined. That background has served him well. When you see his burly figure in workman's clothes, you sense a cultivated man who knows his ancient and modern art intimately, including all the most recent developments. When you see him in Irish tweeds and with Monte Cristo cigars these past years, you are aware still of a man who spends most of his days cutting and welding hunks of steel often far too heavy for a single man to lift, driving his professional helpers as hard as himself, knowing that the workings of the greatest national economy the world has ever known are inadequate, not only to absorb his prodigious amount of work, but even to exhibit much of it. Some of his recent great iron "wagons" on wheels are too large and heavy even to be moved unless there were a fantastic private railroad spur to his Adirondack mountain place where he lives and works.

He bought hundreds of acres in the mountains there for a few dollars during the Depression. He himself built the studio-house out of concrete blocks and iron, to which in recent years he has added further factory-like studios.

It is not an especially comfortable place, especially for women, but on its grounds, like sentinels, stands the greatest permanent one-man show of heroic contemporary sculpture in the Americas. A folk song runs: "It takes a worried man to sing a worried song." Well, it takes an iron will to have made all those weighty iron sculptures strewn about his mountain landscape, each silhouetted against an enormous sky.

Typically, his bitterness about his years of struggle during the Depression and the 1940's is mainly about his inability to afford then to make as monumental sculpture as he can now.

Lately he has been buying up ancient tractors with gigantic steel wheels, and even an enormous old road grader. He wants to incorporate them into sculpture, sculpture so tremendous that this industrial machinery will have no larger rôle in the whole sculptures than the clockworks have in a grandfather clock, or the elevator in an elevator shaft.

He is originally a Hoosier from Indiana, and a streak of Paul Bunyan lives on. But this is only part of a more generalized American trait, that, given world enough and time, anything is possible. In his case, he has made a quantity of great sculpture of a size never realized by an individual before nor of such weight—immobilized by weight, even when mounted on bronze wheels.

Or, speaking of quantity, consider his involvement in the Spoleto Festival in Italy, organized by Gian Carlo Menotti.

In the spring of 1962, David Smith, along with such celebrated sculptors as Alexander Calder and Henry Moore, was invited to go to Italy. (No doubt to save transportation costs—it is cheaper to move a man than a monument.) The sculptors were to make a monumental steel sculpture or two to be shown at the Festival. "Having neither job nor love to hold me here—went to Genoa. . . . Given everything I asked for—residence 'Colombia-Excelsior'—interpreter—chauffeur—six workmen—chose abandoned factories at Voltri to work," said Smith.

At first Smith was overcome by his reception, by enough help for the first time, by being allowed to use any of the vast numbers of steel parts left in the abandoned factories by "Italsider," the Italian National Steel Trust, which supplied his help.

He had the fire in the forge started. In four weeks he made twenty-six monumental sculptures from six to twenty feet high. Smith said later: "Worked twelve hours a day seven days a week—not knowing Italian, I had not known I had been asked to make one to two pieces—'Italsider' let me roam all the factories—pick out whatever I wanted—let me work without interruption—I still do not understand how this confidence and generosity generated. I was never bothered with officials, questions, teas, social affairs, or checkups—somehow word was extended that I had privileges—I have never made so much—so good, so easy, in such a condensed time as in my thirty-day Italian phase—that was damn near a piece a day."

Part of David Smith's productivity certainly had to do with his beautiful relationship with the workers who, as we all learn, are apt to treat abstract art with diffidence or ridicule. Every abstract painter knows, from the way they handle his work, that moving men are unconsciously art critics, and not very open ones.

David Smith has said: "I felt in full ease with the workmen despite different language—I learned some Italian (Berlitz)—they some English—I am as much factory as professor, having worked in auto and locomotive factories in U. S. for a living roughly equal to teaching time—I enjoyed the confidence of the workmen—they brought in the [food] specialities of Voltri and home cuisine for our 3:00 P.M. wine break—mussels, snails, birds, fungi—we ate together, exchanged confidences—differences. I think we were all a little sad that it ended."

The twenty-six sculptures were sent from Voltri to Spoleto by train. David had wanted to make one of the sculptures out of an abandoned flatcar, but it was too ancient to travel the tracks. Four sculptures were mounted in the town, the others in the old Roman amphitheatre. Smith who gave one to Spoleto

on behalf of "Italsider," told me: "The mayor said he liked it and all seemed acceptable when I left in late June—Professor Carandente installed it so well it looked as if it belonged."

In reflecting on his Italian experience, David said: "Perhaps it was the climate—locale—at least it seems to me that my Italian work took on a different feeling than my U.S.A. work ever had—yet it was natural and without intention. . . . Certain things are not possible here—there is no affinity of the government or industry for my work (other artists as well)."

From his mountain fastness at Bolton Landing, Smith makes periodic forays to New York City, often staying with my wife and me ("I miss a household"); often at the Plaza Hotel ("I like the comforts of the Plaza, I have none at home: often dinner burns while I read or work or drink or dream"). While here, he invariably spends at least one night at a jazz joint, The Five Spot, and visits the museums, bookshops, record shops, and Dunhill's for his cigars.

At other times, when loneliness gets him, he crosses the state line from Bolton Landing over to Vermont to visit the painter, Kenneth Noland, who lives near Bennington, where Smith has taught, and where Anthony Caro, a superb young English sculptor, now teaches. Smith and Noland drink whiskey and play chess.

On the way home, Smith stops at junkyards looking for old farm machinery or anything metal that will fit his "Agricola" concepts, a series of machine sculptures that began exactly twenty years ago.

For some years now during daylight hours, David Smith works on four separate streams of sculptural concepts simultaneously—painted pieces in which colour is of major importance, stainless steel structures, a series of iron "wagons" with bronze wheels, and heavy, welded structures of raw iron. At night, he continues an endless series of drawings ("the delicate pursuit of my life"). These are often nudes from life.

Oh David! You are as delicate as Vivaldi, and as strong as a Mack truck.

One of the few great meals I have had outside France was at David's last spring: fresh lettuce with red edges from his garden, a pink leg of lamb roasted in a marinade of ginger, soy sauce, and Madeira, fresh black bread, sweet butter, and bottles of 1953 Pommard. We mourn the passing of Henri Soulé's The Côte Basque in New York City, but David's real love is Boston's Locke-Ober.

The other day in my kitchen in New York we were talking. He became as eloquent as Homer: "I like to eat, I like to see people eat, I don't like the presence of women in restaurants, they pick, and where they are, the portions are smaller. . . . Of any place outside Italy, I like Locke-Ober's Men's Bar best. Hunger is a masculine experience. I have eaten during the Depression twenty-five-cent meat loaf with free salad and rolls, and with gin and a small beer chaser (ten cents). I've made my sculpture that way too, before love or food. Only my small daughters have priority over anything.

"Locke-Ober's! Lobster bisque, baked oysters. Broiled bay scallops with bacon—to hell with greens! You stick a quarter of lemon under the scallop serving pan to give out odour. Black bread with frosty edges. Sweet butter. Things I don't get in the mountains. Hot Indian Pudding with vanilla ice cream melting in the centre. And true chicken broth, great before fried soft-shell crabs, both preceded by icy dry Martinis. Better than France!"

Maybe. But what matter? A man expresses himself, his personal taste. His sculpture is universal.





The Burdens

(Continued from page 183)

French Impressionist masterpieces. The Paley house guests, many of them highly gifted people from widely differing worlds, were her youth's familiars, and remain her friends. Her most intimate friend is still her mother. She respects her judgment, admires her taste, shares her concern for things of beauty, and copies her, trivially but touchingly, in her way of arranging flowers.

In a less complex and self-conscious century, one might have described both Carter and Amanda Burden as surpassingly well brought up. But if the advantages of heredity and environment were all that distinguished them, they would hardly inspire a deeper interest. In fact, the shortest acquaintance with them evokes curiosity, not unmixed with something like respect—so rare are living reminders that prosperity and privilege are not necessarily incompatible with open and enquiring minds and that outward beauty can still go hand in hand with inner grace.

Mr. Burden is studying law, does some work for the Legal Aid Society, is a member of the Junior Council of The Museum of Modern Art. He gets up at six in the morning to do his homework, leaves the apartment at eight-fifteen, studies at Columbia Law School from nine until four.

Mrs. Burden, meanwhile, with the help of a maid, is learning to keep house. When her husband comes home in the afternoon, they often go out together, visiting museums, galleries, exhibitions, and antique shops. They like the theatre and the ballet. They are habitually well dressed. Even the clothes they wear at home to work or relax in are attractive as well as comfortable. They are both keen readers of books. One day, they hope to have a house in the country for their weekends. In the meantime they enjoy entertaining their friends at home in New York.

Young Mrs. Burden's incipient talents as a hostess have caught her mother's admiration. Amanda Burden goes to great lengths to obtain the ingredients for her dishes; spends hours arranging the flowers—sent up from the Paley garden and greenhouses—whenever she is to give a dinner party. For their one or two large dinner parties so far, the Burdens have hired extra help and borrowed such additional plates and silver as they could wheedle out of their families. Their telephone often rings. . . .

One could add strokes to this twentieth-century conversation piece indefinitely without producing a likeness that resembled Carter and Amanda Burden either more or less than quite a number of comparable young couples in New York.

They are not, however, members of a group or a coterie, devotees of a cult, or representatives of a trend. Intelligent and humorous rather than intellectual and critical, they do not regard their youth as a justification in itself, a shortcut to genius, a newly-discovered, mid-century alternative to a profession. They do not play at being poor. They neither seek nor shun attention. They are mildly surprised, but agreeably so, by any attention the world may pay them.

Although the framework of their lives is not exceptional, they themselves show promise of being rather exceptional people for such lives. Amanda Burden is musically gifted. Debussy's "Suite bergamasque," and Bach's "Well-Tempered Clavier" lie open on the music rest of the grand piano which her husband gave her as a wedding present. She plans to study music at Columbia. Carter Burden is more interested in the plastic and visual arts. But he, too, wants to take piano lessons and has found a teacher.

For their wedding in June, 1964, they chose a very small church in Long Island. Carter Burden himself selected the music for organ and trumpets—himself engaged the services of an organist from the New York Pro Musica and found the trumpeters.

In the winter of the previous year, Amanda Mortimer and Carter Burden had chosen their future apartment in the Dakota. To the passer-by, the aesthetic potentialities of this aged but unmellowing apartment house, at the corner of Central Park West and Seventy-second Street, are hardly of a sort to strike the eye. Its obsolescent gables, darkly sepulchral courtyard, and diffidently Art-Nouveau ornamentation suggest some formidably unsympathetic institution: a barracks or at best a school. All the more engaging is the discovery that its inhabitants enjoy not only one of the finest panoramas, but also some of the most perfectly proportioned rooms in New York.

The Burdens spent the months before their marriage having the apartment painted, choosing materials, filling it with a notable collection of furniture and pictures, some of which Carter Burden had inherited, some of which they had acquired themselves. On returning from their wedding trip they were able to move into it without delay.

Naturally the apartment is not finished. Probably it never will be; for they are both too adventurous and acquisitive not to be constantly making alterations and improvements, moving furniture and objects from one room to another, going out in search of still more sculpture and paintings, books and plants. But they have created an exceptionally mature, harmonious, and well-appointed, visually satisfying background for themselves—in short a civilized ambience—after only some months of married life.

In their hall, directly opposite the front door of the apartment, hangs one of Francis Bacon's macabre, masterly paintings after Velázquez's portrait of Pope Innocent X, given to Carter Burden as a wedding present by its previous owner, his uncle, William A. M. Burden. So insistently does it hold the visitor's eye that for a while he may not even notice the magnificent red library, visible beside it through a high, wide-open doorway. Even nearer, a big Dubuffet collage head, and a smaller head—a pencil sketch by Lovis Corinth, the eye baleful and the lips distorted, as though in the act of moaning or mouthing a curse—are like

chamberlain and acolyte to Bacon's gaping, decomposing pontiff. Yet the whole, singular trio, although they never cease to impress, cease to shock. Set among the clean colours and conventional but beautiful shapes of this young couple's everyday life—eighteenth-century mahogany furniture, books, and letters on the hall table, fronds of a potted palm, vases of roses and stock—all three pictures seem as much at home and in place as ancient, familiar household gods.

A converse process takes place in the drawing room. There, the soft textures of curtains, chairs, and sofas, and the predominant tones of pale blue, crimson, cream yellow, and pale green—consciously based on the colours of a *Heraki* carpet made for a nineteenth-century Viennese salon and chosen by Amanda as a wedding present from her mother—are saved from any suggestion of sweetness by the earthier pinks, red, ochres, and oranges of two immense paintings by Lesieur, the vivid reds, blues, and yellows of a Brunori abstract, and an austerely abstract white and grey and yellow Franz Kline.

In the light, high-ceilinged passage are a little Derain drawing and a big painting by Ben Shahn; Picasso, Rouault, Braque, and Manessier lithographs above a collection of model racing cars in transparent cases among the books on the shelves; a Pol Bury wooden kinetic sculpture, a bronze arm and hand of a pianist by Gaston Lachaise, close to a large sepia sketch of Carter and Amanda Burden drawn by their friend Henry Koehler as they were lying on the deck of a yacht during their wedding trip in the Greek Islands.

In the dining room—where there is a high-backed, upholstered reading chair at either end of the table—Carter Burden's favourite picture of his collection, a pink, blue-green, and yellow-orange Willem de Kooning, looks out from above the fireplace at a splendid, eighteenth-century English mahogany breakfront, filled with a Chinese-export dinner service in white and gold and brown, and the classically familiar series of late eighteenth-century coloured engravings (after Francis Wheatley, R.A.) illustrating the Cries of London.

In the pantry and kitchen—rooms of Edwardian proportions—the capacious, practical closets are as crimson as the curtains in the drawing room. There is no suspicion here of ingenious contrast, or juxtaposition for effect. The difference between the modern and the traditional, the inherited and the acquired, are actually less striking than the inner balance which the Burdens have established between all the various, highly diverse objects which they live with and love.

When the Burdens are at home alone, they spend their time, by preference, in the library. It is the room they like best; and of all their rooms it perhaps best exemplifies their natural capacity for identifying adventure with security, wisdom with innocence.

It is a well-stocked, working library; but none the less pleasing to the eye. On the shelves, the leather-bound complete works of Guizot, Dickens, and Thackeray rub shoulders with biographies of Nijinsky, D. H. Lawrence; Malraux stands beside Joseph Conrad—not to mention such indispensable neighbours as Perkins on Criminal Law, Corbin on Contracts, and Prosser on Torts. Books alternate with sculpture, paintings, and ceramics. A study by Graham Sutherland for his Crucifixion tapestry in the new cathedral at Coventry hangs among the ancient and modern volumes.

There is "Study for a Monument" by Giacometti on the mantelpiece; a bronze Renaissance figure on a side table; a small, wine-red Tchelitchew watercolour full-length portrait; two cabinets of tin soldiers, each cabinet surmounted by a rare antique Chinese camel in *terre cuite;* a bronze bull by Barye on the big, oval desk; and Mr. Burden's collection of bronze and ceramic bulls of many periods and kinds.

Although one would probably look in vain, in the library or anywhere else in the apartment, for a single glaring failure

(Continued on page 194)



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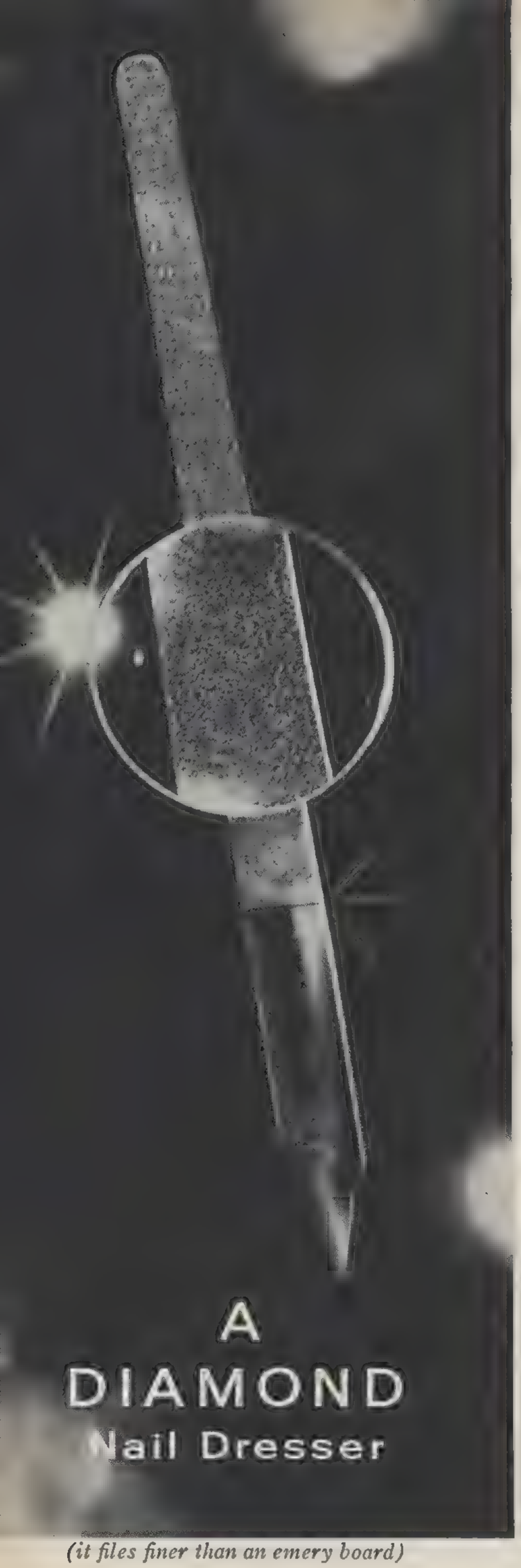
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The Burdens

(Continued from page 193)

on the part of its owners' feeling for forms or their colour sense, the total effect is astonishingly undecorated. Nothing is on display. There seems no obligation to describe it all as faultless or fabulous. But a clairvoyant hyperbolist, asked for her opinion of this apartment, answered without hesitation: "It lives; it moves; one day, don't you think, it may even sing?"

But rooms, furniture, pictures, sculpture, books, and flowers, although they can provide as reliable an indication of character as dreams or friends, can never be more than indications. The Burdens' worldly possessions are rare for a young American couple.

Perhaps their most valuable possession is simple joy in living, which itself may be no more nor less than a willingness to go a little deeper—to take slightly more trouble—than many would consider necessary, in adapting their natural advantages for positive use and enjoyment in life.

Although they might be moderately embarrassed to be told so, their good looks become even better looks if placed side by side. Watching them together on the balcony outside their drawing room, when Carter Burden has just returned from law school, one notes how much they have to tell each other after half a day's separation; how enviably they can do without the rest of the world.

The story of happily married couples, according to Balzac in *Une Fille d'Ève*, can be written in two lines; for "there is nothing literary about it." Yet in another passage in *La Comédie Humaine* even he permitted one of his better known characters to remark, apropos of a young couple recently settled in nineteenth-century Paris, a city that was then, as New York is today, the city of the world: "Theirs is the prettiest happiness—*le plus joli bonheur*—that I have ever seen."

The Whitneys

(Continued from page 144)

When John Hay Whitney and Betsey Cushing Roosevelt were married on March 1, 1942, Whitney's life moved in a different direction. Mrs. Whitney is one of the three notable Cushing sisters. They are distinguished for one great characteristic: they enjoy life. Theirs is a quiet, deep serenity, formed by positive values that fortunately include a passionate interest in fun and in the gaiety of houses. When Mrs. Whitney was married to James Roosevelt she had, at times, been hostess at the White House for her father-in-law, President Roosevelt. There she had learned the hard rules of political protocol and the psychiatric reality that almost all people, even some in the highest places, have weak social knees and a need for reassurance.

For Mrs. Whitney there comes an exciting pleasure, for instance, each time she opens the front door of their New York house and sees the entrance and the hall and the curving stairway with walls of crimson flocked paper that alone can raise the spirit. Wherever her eye lights there is beauty, including flowers from the Manhasset greenhouses—pansies, pink roses, narcissus. Within all the Whitney houses life has a comfortable elegance, the lift of leisure, of order.

Although Mrs. Whitney, like her husband, can boil with activity, that boil is contained at home. She brings to each house harmony, affection. What she wants in a house is not dazzle, not a runner's dash with fads, but a checkerboard of prettiness and amusement. She provides both for Mr. Whitney. In turn, he is a jigsaw puzzle that she can put together. There is no muddle in their lives, partly because Mrs. Whitney, with her own broom, clears it out. His aim is to do what he has to do; hers to see that he has the atmosphere in which to do it—with laughter added. Within his tall frame a playboy lies hidden. She brings him out.

For Mrs. Whitney, like her sisters, Mrs. William S. Paley and Mrs. James Fosburgh, has the gift of delighting a husband, of interesting him, of pulling their houses together. With concealed effort, Mrs. Whitney makes every one of the seven Whitney houses light with charm, and sharp with sense. Family and grandchildren drop in, guests are constant, servants (about one hundred staff the Whitney places) are never grumpy.

It is, in fact, much the same atmosphere that Mrs. Whitney's mother created for her children when they were growing up. A dynamic woman with a pump line to gaiety, Mrs. Cushing so beguiled Jock Whitney that he still keeps a photograph of her in his office at Whitney Communications.

Dr. Harvey Cushing, Betsey Whitney's father, was quite different. A lean, dry, quizzical man, strict with his children and his numerous disciples who later ranged the world, Dr. Cushing had enormous self-discipline, an inventive mind, powerful, gentle hands that removed several thousand brain tumours during his years at Johns Hopkins, Harvard Medical School, Massachusetts General Hospital, and at the Yale Medical School. (He was the third generation of Cushing doctors.) One of the first to use X rays, he became a developer of electric cautery in brain operations. Author of the definitive biography of Sir William Osler, he even thoughtfully left five thousand dollars in his will for his own biography if anyone thought it worthwhile to write one. John F. Fulton did.

The medical background of Mrs. Whitney has increased Jock Whitney's philanthropic interest in hospitals, but that is only one lane of the six-lane turnpike down which he races. In the main lane is the *New York Herald Tribune*, a highly opinionated, but not dogmatic daily that loses money in the three-way race with

the *New York Times* and the *New York Daily News*, both fat with advertisements. Whitney has given the paper that he took over from the Reids a new personality, a different course. It does not compete with the *Times* as a partial paper of record nor does it look like the tabloid *News*. It has started to become a crusader. To its gallery of political heavyweight thinkers, Whitney has added the column, "Inside Report," political gossip of some importance by Rowland Evans and Robert Novak.

In addition, he has given new space to such young stylists as Dick Schaap and Jimmy Breslin. Breslin, who is still under the influence of late Runyon and early Hemingway, has a pugnacious style with a tendency to report matters deliberately from a dark bar somewhere in Queens with direct quotations from the "little man" barflies who always see great events with astonishing clarity and fluency.

Under James Bellows, the editor of the paper, there is more local news, with small events collected to make one big noticeable point. Together Whitney and Bellows see that the front page points the readers towards the news in every field in the paper rather than just exploding a few stories for quick newsstand circulation.

The decisions about what goes on the front page are made usually at three-thirty every day in the Front Page Session Room, a rather small room, with the wallpaper an encircling map of New York City. At the rectangular table, with yellow pads in front of them, sit Whitney, formal in tie and jacket, Bellows in shirt-sleeves, the managing editor, the associate editor, and in succession at the head of the table for ten or fifteen minutes the cable editor, the city editor, other editors.

Recently the skull session went something like this. The cable editor, a round-faced, nervous man with a rushing voice and a stack of cables, told what his best front-page stories might be. The other men questioned him, laughed, made small jokes. Bellows, a slender, dark-haired, tired man with a whisper of a voice, mentally collated the comments and said: "One column."

The cable man left to be replaced by the United Nations man who went through the same procedure, but with less laughter around the table. Again Bellows made the final decision. A third man came to the head place, reported on a luncheon meeting with Senator Javits in which Javits "put the finger on" Representative John V. Lindsay for Mayor. Whitney, his laugh lines bunched, asked: "Is Javits putting the whammy on Lindsay?" The meeting was all low-voiced, intense, quick, mildly witty, and over in an hour.

The next morning, the front pages of the *Herald Tribune* with its six columns of news and the *Times* with its eight columns of news had coincided four times on front page stories, differed on other stories.

After the meeting, Whitney crossed the hall to his office, a big, comfortable room that looks like a library. The largest object in the room is his grandfather's desk; one of the smallest, a replica of his Ambassador's flag. One long wall holds massed photographs, all autographed, of important men. Over the fireplace hangs a Mathew Jouett portrait of General Lafayette, part of a series of American portraits that Whitney started to collect years ago. (Some of them hang now in the dining room of J. H. Whitney, his venture capital company.)

Ever since 1928 Whitney has had a liaison with painting, an affair that began when he fell for the marvellous light in Renoir's "Le Bal au Moulin de la Galette." That was catnip to him. He likes paintings around him. He has them at home. He has them in his offices. At Whitney Commu-

(Continued on page 196)

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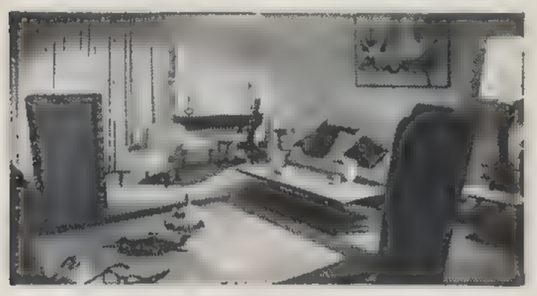
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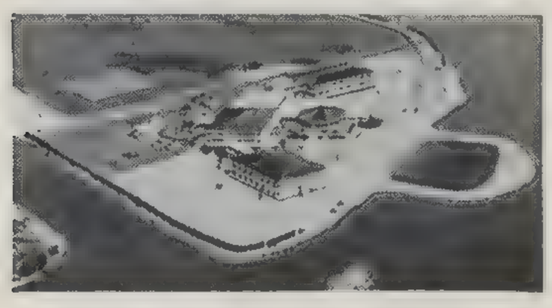
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The Whitneys

(Continued from page 195)

nications there are two strong *fauve* Derains. A trustee of The Museum of Modern Art since 1931, he has at various times been president and chairman of the board, has promised the museum some of his greatest paintings. Art is no fly-by-night matter to him.

Neither is education. He established fellowships for retired professors, a far-sighted non-profit project that put eminent men, over age, into valuable positions in colleges that never could have afforded such teachers. The Whitney Foundation, in addition, has put its money into strengthening the scholarly work of high school teachers, into offering Opportunity Fellowships for disadvantaged people who wanted some advanced training; such fellowships helped an Eskimo set up a cooperative, gave an Indian girl public-health training. The list is long.

Enemies and friends agree that Whitney has a ranging curiosity, with his friends believing that he has an extra ear. That ear came in handy during his Ambassadorship. He used it to listen to Prime Minister Macmillan, to be on easy weekend terms with the Establishment, with the men who ran England. He used it in helping to settle a provocative situation in Trinidad.

He gave his attention to everyone around him, and that included all the staff who bet on his horses. When the Whitneys were about to leave the Embassy for their return to private life, the Ambassador received a silver cup that had this engraved on one side: Members of the Back the Ambassador's Horses Friendly Society, London. Only those who bet on the Whitney horses could contribute, but no more than a shilling. During those ambassadorial years Mrs. Whitney seemed to have her extra ear. For an ambassador needs a listening wife. As an English acquaintance said: "It takes two to tango and two to be an ambassador."

Whitney's enemies say that he will give up on the *Herald Tribune* within the next few years. His friends say he loves the paper too much ever to lay it aside. When Colby College honoured him last November as the 1964 Elijah Parish Lovejoy Fellow, Whitney gave an extraordinary speech in which he said, among other perceptive matters, "I think it is clear that though I have worked at journalism, I am here today primarily because I am a millionaire." He then added that one of the purposes of a newspaper is the task of cutting "through the junk in the public mind by seeking the order that underlies the clutter of small events . . . it is a guide and an interpreter." He went on to say that "the day my newspaper begins to cease troubling my non-journalistic life, I will know something is wrong with it."

So extensive is the non-journalistic life of John Hay Whitney that almost every day his cornucopia life is disturbed by the *New York Herald Tribune.*

Turbulence, in fact, is part of the climate that he enjoys. At least twice, however, he has had more than he wanted. During World War II, he escaped from a Nazi prisoners' train. Before that, in the early thirties, he joined up with David O. Selznick in some movie ventures of which the most famous was *Gone with the Wind.* (Whitney offered to put up the fifty thousand dollars to secure the movie rights.)

During those Hollywood times, Whitney received every day a fusillade of memos from Selznick, a master at putting an idea that could be engraved on a pinhead into memos that might run three pages. After their association ended, Whitney had the whole batch of Selznick-Whitney movie company scripts, with autographs of the casts, bound in bright red leather. If he ever gets a yearning for more turbulence, he looks at that Thing.

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Buddy and Bruegel

(Continued from page 133)

"The Spaniard is supposed to be the boss of the Low Countries when this was being painted. Yet Bruegel dared show him with his back to the prophet, having his personal fortune told. You can see why Bruegel got no public commissions, from either Church or State. He did have a revolutionary side."

Buddy stepped back half a dozen paces, squinting, and rushed forward again. "De Tibetans got two kids, da ya dig it? Da monster is de oldest. . . . See dat Cossack widda pigtail? He could be a actor wid some travellin troupe. Man! Dis ting is crazy! De kid widda dead birds I get not. De guy in white, lookit him porntin John out to da udder guy: what's he up to? Dere's sumpin suspicious goin right dere."

"See the inkhorn at his side? And that little 'T' embroidered on his back?"

"Da last letter of de Hebrew alphebet. A mark a det!"

"So he may be from Ezekiel's vision of doom. Remember where the Lord—'called to the man clothed with linen, which *had* the writer's inkhorn by his side; and the Lord said unto him, Go . . . through the midst of Jerusalem, and set a mark upon the foreheads of men that sigh and that cry for all the abominations that be done in the midst thereto. And to the others he said in mine hearing, Go ye after him through the city, and smite. . . . Slay utterly old *and* young . . . but come not near any man upon whom *is* the mark.' "

"Yeah. Who's safe dese days? But dat bunch up onna right look OK. Gotta box seat."

"It's Bruegel's own family," I said. "Nice how he features his wife, isn't it? He makes her kind of a reigning figure. That's him in profile with the beard, sitting just in back, hunched over as if listening to the prophet."

"Whaddya tink he hears?"

"Listen."

Silent, dimly bubbling, like words under water, the prophet's message rippled out to us: "I baptize with water: but there standeth one among you, whom ye know not."

Buddy must have heard it too because his next words were: "Where's Jesus?"

Together we searched the hundred-and-sixty or so faces in the crowd. It took a long time, interrupted by occasional exclamations on Buddy's part:

"Sad monks! What dey doin here?"

"Lookit, Malay!"

"Hey, somebody digs me after all. He's lookin right at me! Dere's anudder one! Anudder!"

"Fellah dyin. Will he get ta heavn?"

Finally Buddy turned: "I got ony two candidates. One, da guy wid folded mitts behint John. Seems like he's waitin ta be innerduced. Two, da man in blue, wid is arms folded. He kinda shines. *But I like neider one!*"

"Why not?"

"Too damn easy, see? Anyways, dey fail ta pick my inneress like de Tibetan fambly, dig, or de spook in linen. Dat ain't right. Where *is* Jesus?"

"Look around."

Buddy turned around, startled. Then his eyebrows twitched up like a Japanese demon's:

"Ya knew it awla time, ya bum. He could be in ar part uh da crowd!"

We went out by way of the Egyptian Galleries. There was a New Kingdom bust I wanted to see again. Buddy looked the sculpture over, and complained that it meant nothing to him.

"You're tired," I said. "You've been sight-reading Bruegel for two solid hours. And that's at least as tough as sight-reading Shakespeare."

Grinning, he prowled on ahead of me. I found him near the exit, poring over a dessicated mummy in a case:

"Last time I saw dis charactah was at Chapel Hill. De're still lookin for da killer!"

EDITOR'S NOTE: *An art critic and historian, Alexander Eliot has written a fistful of books, including* Sight and Insight, *now in paperback, and* Earth, Air, Fire and Water. *An American who has lived in Corfu and now in Rome with his wife and children, Mr. Eliot is now writing a novel.*



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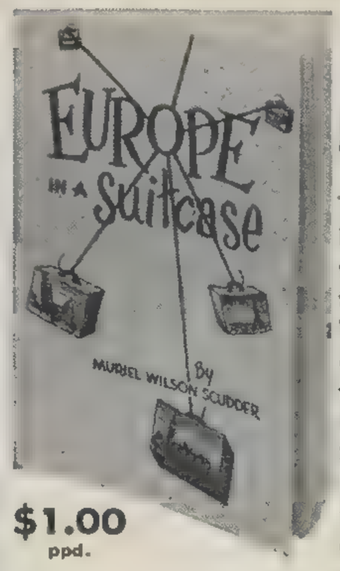
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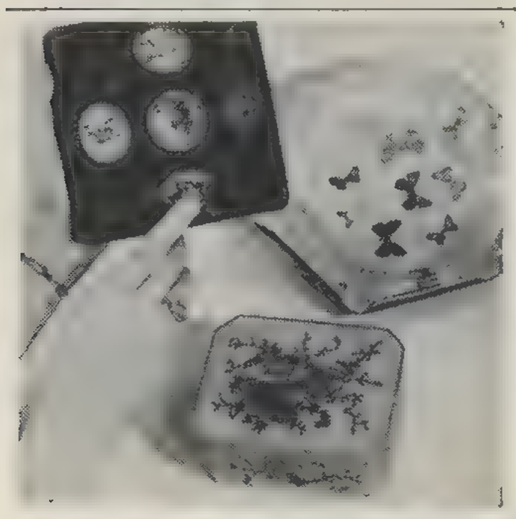
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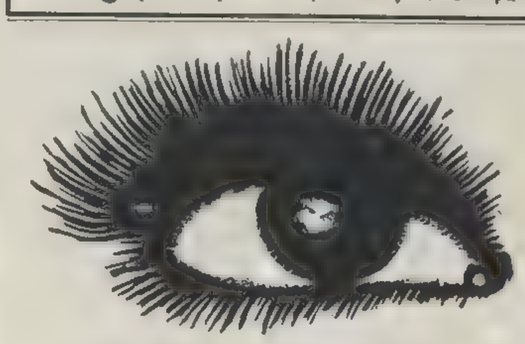


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2-1-65

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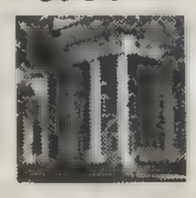
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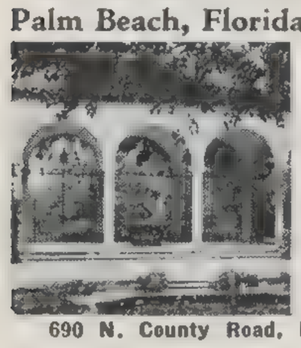


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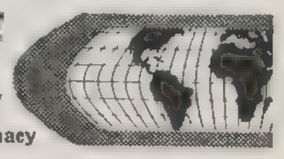
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The silk print suit, page 2

New York, New York. . . .Lord & Taylor
Atlanta, Georgia .....Rich's
Atlantic City, New Jersey. . . .Needlecraft
Baltimore, Maryland . .Hochschild Kohn
Baton Rouge, Louisiana. . . . .Gus Mayer
Beaumont, Texas .....Gus Mayer
Birmingham, Ala. .Odum, Bowers & White
Boston, Massachusetts .....Filene's
Buffalo, New York .....Wm. Hengerer
Charlotte, North Carolina . . .Montaldo's
Chattanooga, Tennessee . . . .Miller Bros.
Chicago, Illinois .....Blum's Vogue
Cincinnati, Ohio .....H. S. Pogue
Cleveland, Ohio .....Halle Bros.
Colorado Springs, Colorado. .Gray-Rose
Columbus, Ohio .....F. & R. Lazarus
Dayton, Ohio.....Rike Kumler Co.
Denver, Colorado .....Montaldo's
Detroit, Michigan .....J. L. Hudson
Durham, North Carolina . . . .Montaldo's
East Orange, New Jersey.....Doop's
Greensboro, North Carolina. .Montaldo's
Houston, Texas .....Esther Wolf
Indianapolis, Indiana .....L. S. Ayres
Jackson, Mississippi .....Gus Mayer
Kansas City, Missouri .....Chasnoff's
Las Vegas, Nevada .....Joseph Magnin
Los Angeles, California . .J. W. Robinson
Louisville, Kentucky .....H. P. Selman
Memphis, Tennessee .....Levy's
Miami, Florida .....Jordan Marsh
Millburn, New Jersey .....Jelof's
Milwaukee, Wis. .Milwaukee Boston Store
Minneapolis, Minnesota . . . . .Dayton Co.
Nashville, Tennessee .....Gus Mayer
New Haven, Connecticut .....Esther's
New Orleans, Louisiana . . . . .Gus Mayer
Norfolk, Virginia .....Naivette
Oklahoma City, Oklahoma. .Al Rosenthal
Philadelphia, Pennsylvania. .Nan Duskin
Phoenix, Arizona .....Goldwater's
Pittsburgh, Pennsylvania. . .Joseph Horne
Portland, Oregon .....Meier and Frank
Richmond, Virginia .....Montaldo's
Ridgewood, New Jersey. . . . .Jenny Banta
Rochester, N. Y. . .Sibley, Lindsay & Curr
San Francisco, California. Joseph Magnin
Seattle, Washington . .John Doyle Bishop
Stamford, Connecticut .....Ethel Allen
St. Louis, Missouri. .Stix Baer and Fuller
St. Petersburg, Florida . . .Maas Brothers
Syracuse, New York .....Flah's
Washington, D. C. . . . . .Julius Garfinckel
Winston-Salem, N. C. .....Thalhimer's

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Youth talks

(Continued from page 85)

ing from day to day; the way I felt yesterday changed today and may be changing again tomorrow. But whether that's a sign of being young or not, I don't know. Maybe when I'm forty I'll still be changing. I look at old women on buses and wonder if *they* wonder at anything—or have they stopped wondering, and is everything clear to them? I think of those cars swishing—always from the outside, never while I'm sitting in them.

Perhaps the way I feel isn't young, but newly grown up. There's a difference. It's some sort of half-one-way, half-another stage (the way they say adolescence is, although I don't think so). Just when I'm feeling grown, something makes me feel too young again. High school boys say, "Excuse me, ma'am," when they bump into me, but middle-aged men ask what kids are coming to and look straight at me, expecting me to answer. I never can. I like being young, but I would like to be young and *sure* of things. I would like to say something without asking myself: in a few years will this seem ridiculous?

If I ever get truly old, old the way those women on the buses are, so that I am finally certain of things and can sit back, I expect that I will think of being young as a perfect, separate island in time. I will forget what I'm thinking now: that youth is no distinct time at all. I'll look at it, maybe, the way I look at that Model A—picturing my parents, young and dressed up, sitting erect on the seats in front, and my brothers pressing their noses to the cloudy back windows. I'll forget all about that lawn-mower noise and the pistol shots from the tires.

American spring in plaid

The long-jacket suit—held by a tape of leather



The long jacket suit in misted grey-and-black wool plaid. Narrow everywhere, with a high notched collar, low buttoned pocket-flaps, a slender tape of black leather around the waist. Worn with ropes of bogus pearls massed at the throat, and a softly brimmed cheese-white hat. Suit by Harrods. About $145. At Bonwit Teller; L. S. Ayres. Pakula jewellery. Crescendoe-Superb gloves. Mr. John hat.

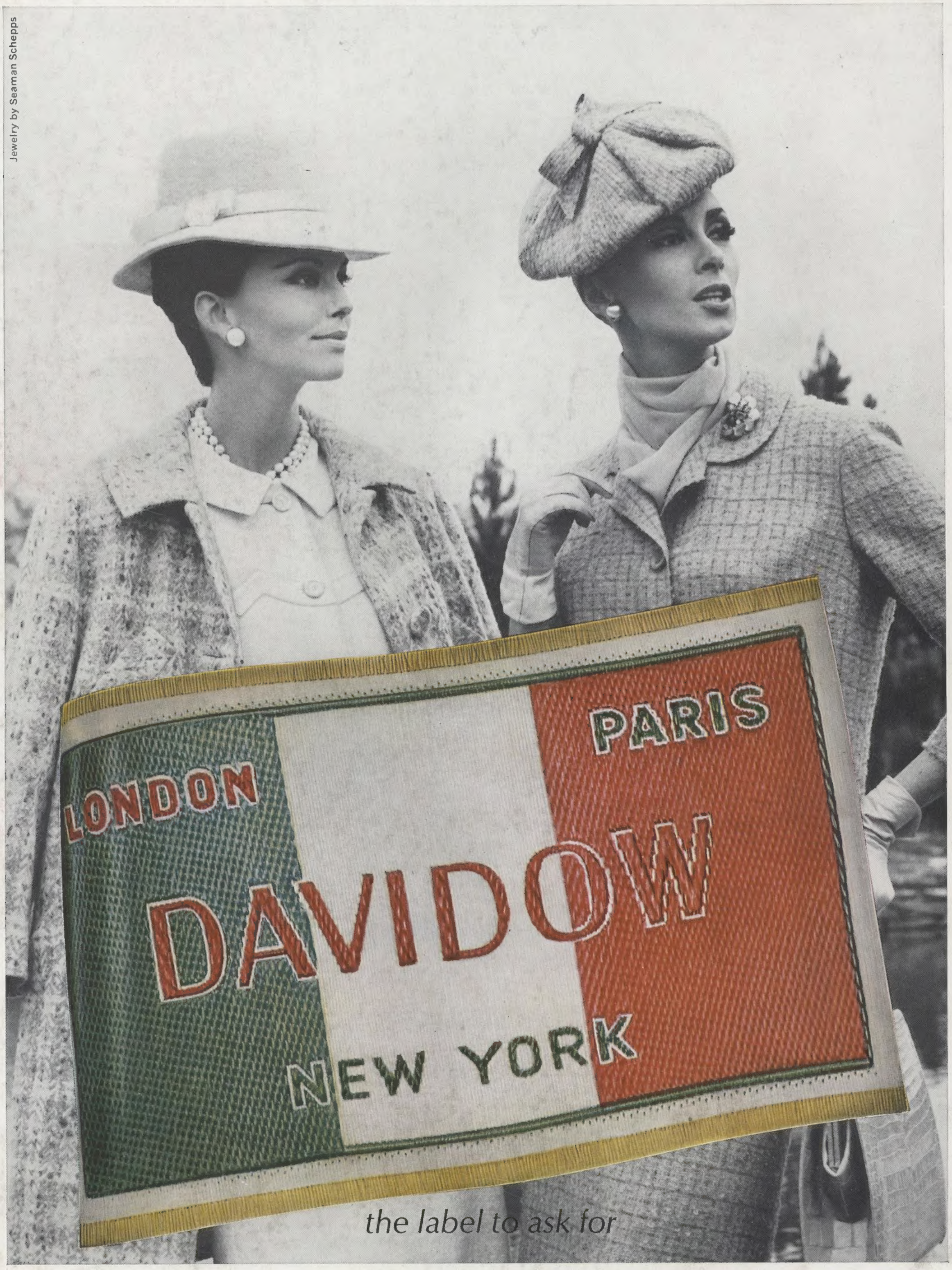


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